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Special Report: The GS Films of 2009

Two thousand nine will almost certainly be a record year for giant-screen releases, and surprisingly, the majority of them will be original LF titles, not repurposed Hollywood movies. As many as 24 new films could open in GS theaters in 2009, surpassing the previous record of 20 set in 2002. Thirteen films produced for GS theaters are set to premiere this year, along with eight DMR films. And the DMR schedule has a large gap from July to November that could accommodate as many as three additional films. (We are not counting among this year's films the January re-release of 2008's biggest GS title, *The Dark Knight*.)

As always, some of the original films scheduled for late in the year could slip into 2010. For instance, nWave Pictures' next animated 3D feature, *Around the World in Fifty Years*, will be completed by autumn, and could be in theaters by the end of the year, but no release date has been set.

At least four of the projects we listed in

last year's Films of 2008 article (see *LF Examiner*, January 2008) were pushed back into 2009: *Journey to Mecca*, *Legends of Flight*, *Molecules to the Max*, and *We the People*. A fifth, *Proud American*, was completed and had its premiere last fall at the Giant Screen Cinema Association conference, but funding problems scrubbed its release plans. Producer/director Fred Ashman tells LFX that he has been pulling together new funding, and that the film will be released in the last half of the year. (See *Shorts* on page 32.)

As was the case last year, 2009's crop of non-Hollywood films is a rather eclectic and non-traditional mix, touching on themes that have rarely been covered on the giant screen. These include SK Films' *Journey to Mecca*, about a 14th century Muslim pilgrim; *Van Gogh: Brush with Genius*, produced by France's *Caméra Lucida* and *La Géode*; and *Magic Journey to Africa*, from *Orbita Max* in Spain, a fairy tale about "friendship, love, passion, nature and imagination."

We will see two animated films dealing with science: *Molecules to the Max* and *Quantum Quest*, the two patriotically-themed films that were expected last year: *We the People* and *Proud American*; and four "water" films, a popular GS topic: *Under the Sea 3D*, *Sea Rex*, *Sharkwater 3D*, and *Around the World in Fifty Years*. *Red Crabs: Australia's Christmas Island* and Stephen Low's *Legends of Flight* wrap up the collection of the year's original titles.

Most of these titles are from filmmakers with little or no experience making GS features. Only four — *Journey to Mecca*, *Under the Sea*, *Legends of Flight*, and *Around the World in Fifty Years* — were made by production teams with more than one previous 40-minute GS film their credit.

Among the DMR films, we'll see some familiar faces, like *Harry Potter*, on giant screens for the fourth time, the *Transformers* and *Night at the Museum* sequels, and director Robert Zemeckis, back with *A Christmas Carol*, his third animated 3D film to appear on giant screens, following *The Polar Express* and *Beowulf*. (A *Christmas Carol* star Jim Carrey will start out the year as narrator of *Under the Sea*.) The remaining GS newcomers have all been eagerly awaited for some time, and are nearly certain to be blockbusters: *Watchmen*, *Monsters Vs. Aliens*, *Star Trek*, and James Cameron's *Avatar*.

The first of these, *Watchmen*, had a cloud hanging over it until recently: a lengthy and complex court battle over who had the legal right to produce the film was still pending less than two months before its scheduled opening. Late in December, a judge determined that Warner Bros., which produced the film and is in the process of distributing and marketing it, did not properly obtain certain rights that belonged to Twentieth Century Fox. As this issue went to press, a resolution between the studios had been announced, and the film will open on March 6 as planned.

In short, 2009 will be a notable year for GS theaters and filmmakers. But not only because of the films.

IMAX digital and 3D

The GS business is being transformed by two major forces, one from within the (see *FILMS* on page 6)

Premiering this month

Journey to Mecca
The Dark Knight: The IMAX Experience
See page 8.

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Founded 1997 as MaxImage!

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The Insiders

Cause Marketing Can Help Business

by Gina Trimarco

The economy is still dragging and will continue to do so for a while. Some areas of the country, such as tourist destinations, may not begin to recover until 2010. Last month, I wrote about the importance of fostering employee morale to achieve word of mouth, which can ultimately help generate more revenue in hard times. This month I propose a new (and inexpensive) idea to cost effectively generate revenue: cause marketing.

If you're not familiar with cause marketing, it is a process in which businesses and charities or causes form a partnership with each other to market an image, product or service for mutual benefit.

If your business is strapped for marketing dollars this year, you're obviously not alone. And if you're a non-profit entity that relies on grants and corporate giving, 2009 is going to be rough. Companies will have a harder time justifying corporate giving without a guaranteed return on investment, and the governmental and other grant-giving agencies are already reporting that giving will be reduced by at least 20% in 2009.

So this is the perfect time for non-profit and for-profit businesses to partner with each other. To give you a better idea of what I'm talking about, I'll give you some examples of partnering that I've done in the past as a theater director.

IMAX 3D Myrtle Beach and Global Awareness Project. The Global Awareness Project is a non-profit organization that helps bring awareness to other non-profits by using all forms of art. Its primary project is the creation and distribution of a calendar that features area non-profits and art from local artists. The project distributes approximately 25,000 calendars at a cost of about \$10,000. To help raise money, the **Myrtle Beach IMAX 3D Theater** in South Carolina hosted a film festival that featured independent films and an art display. A red carpet was rolled

out and local photographers acted as paparazzi for the attendees. The use of the theater was free for GAP, which sold tickets to approximately 300 attendees. In return, the theater garnered a ton of free publicity in local newspapers and on TV. It also gave exposure to the theater's new digital projector, which could lead to future facility rentals. Most importantly, the partnership positioned the new theater as a community asset.

IMAX 3D Myrtle Beach and Habitat for Humanity. Habitat for Humanity is famous for building homes for people in need, but you may not know that the homes are not given to the families for free. To obtain a home built by Habitat, owners have to pay a mortgage and put in sweat equity during and after the building process. The cost is far lower than an average home because Habitat raises money and in-kind donations to offset costs.

The theater held a fundraiser for Habitat as the kick-off event for the launch of *Hurricane on the Bayou*. The timing and cause were perfect for the theater. Habitat usually uses a golf tournament as its fundraiser but wanted to attract more women, so it added the IMAX event as a Day Two option and called it "Stix & Flix." Use of the theater was provided at no charge on a slow day in September. Habitat sold tickets at a premium price that included a screening of *Hurricane on the Bayou*, and a ticket for a future visit to the theater. This event garnered publicity, goodwill, and return business from local customers.

Navy Pier IMAX Theatre and Make A Wish Foundation. This was a sporadic partnership that enabled MAW to bring children to the **Navy Pier IMAX Theater** in Chicago if it was their wish to see an IMAX film. There was no charge to the children or their family members. The theater was seen as a community asset for its involvement.

Navy Pier IMAX Theatre and CARE. CARE is a leading humani-

**This month's focus:
 Marketing**

tarian organization that fights global poverty with a special focus of working with poor women. I connected with this organization through **Imax Corporation** and was instantly impressed with their mission and how they conducted business as a non-profit. To launch *Pulse: A Stomp Odyssey*, the theater hosted a CARE fundraiser with a screening. To make the event even more exciting and special, we brought in percussionists of all kinds to have a jam session for the attendees after the film. We helped CARE publicize the event and sold tickets through the box office. All proceeds were donated to CARE, which did not have to pay for the use of the theater. The theater received free publicity and goodwill.

These are just a few ideas of what can be done in the area of cause marketing. As with all marketing ideas, they don't necessarily work in all business models. If you run DMR films, for example, you may not be able to change your film schedule to do events that last several hours. And clearly no one wants to disrupt business during peak seasons. But you can get creative. Look at your shoulder or non-peak seasons. You still have to operate so many hours per day per your lease, so why not give back to the community when your employees are just waiting around for customers?

More than ever, this is a great time to consider cause marketing through in-kind contributions, such as venue donation, free tickets for fundraisers, and volunteerism. There are many non-profits that are dying for help with staffing for their fundraisers or writing a press release. If you or your employees have the skills and the time, you can create goodwill for your business. Eventually, the goodwill and free publicity will turn into revenue!

Gina Trimarco was theater director with the IMAX 3D Theatre Myrtle Beach in South Carolina, and the Navy Pier IMAX Theatre in Chicago. She provides marketing consulting and employee motivational training for service and entertainment companies through Carolina Improv Company.

Giant-Screen 3D is Dead: Long Live Giant-Screen 3D

by Paul Fraser

Giant-screen 3D, presented on 15/70 film, when it is done right on real *giant* (by common-sense standards) screens, is truly outstanding. For picture quality and “immersiveness,” it’s the best format for capturing and presenting 3D movies, in my opinion. But I believe it’s in its twilight years now, as a presentation format. Film’s superior quality won’t stop the transition to digital. In fact, the transition will *accelerate* this year, thanks to the huge slate of Hollywood 3D films that will be coming to a theater near you, at the rate of more than one a month, for the next 24 months at least.

But the demise of film-based GS 3D is not necessarily a bad thing. My own “glass half full” view is that GS 3D has the potential to really flourish via digital technology. There should be a place for GS digital 3D as the premium 3D experience.

Hollywood leads the 3D way

A tsunami of new 3D releases from Hollywood is approaching. **DreamWorks Animation** has declared that from now on it will only release 3D pictures, made with its proprietary 3D authoring tools. At December’s **3D Entertainment Summit**, which I attended, DWA’s CEO **Jeffrey Katzenberg** talked about how his studio now incorporates 3D throughout the entire film development and production process, starting with the first storyboards. “It’s no longer a post-production-only process.”

Disney has committed to 17 new digital 3D movies: 11 animated/CGI and six live-action. **Paramount** released *Beowulf* just over a year ago and has other 3D movies in the pipeline. **Warner Bros.** released *Journey to the Center of the Earth* in digital 3D last summer and has *Final Destination 4* on its slate for a 3D release in 2009.

And of course **Twentieth Century Fox’s** *Avatar*, directed and written by **James Cameron**, is set for release in December. It combines live action and animation, and is widely anticipated to be a

game-changer in 3D’s march toward widespread acceptance.

The Hollywood studios and several independents have invested heavily in 3D. Live-action 3D films are being made too, not just animated titles. The new 3D films are being made with top talent and big budgets, so you can bet their marketing efforts will be huge. They will be selling “the experience” (3D) as well as the film’s content. (Sound familiar?) Three-D is going to get a marketing push this year like we’ve never seen before.

Consider the rollout of digital 3D screens. Just three years ago there were fewer than 100 screens. By the end of 2008, there were more than 2,000 around

**Hollywood studios
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heavily in 3D.**

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the world. Three years from now — by 2012 — UK-based magazine *Screen Digest* projects a five-fold increase, to 10,000 3D screens worldwide, 6,500 of which will be in the US. The d-cinema deployment hit a speed bump last fall with the crisis in the credit markets. But many believe this deployment will resume its earlier trajectory this spring, renewing the growth of 3D screens with it.

Three-D is driving much of the wider d-cinema deployment, especially internationally. Commercial exhibitors were ho-hum about converting to digital projection until they saw the appeal of 3D. Theater operators like 3D because it’s a distinctive, premium cinematic experience that fetches a premium ticket price. Not only that, 3D movies attract higher attendance per screen (sometimes up to double that of the 2D version), so the revenue boost

from 3D is amplified. Of course, this is all quite appealing to the studios, too.

So, to re-cap: 3D is a very big deal to Hollywood and commercial exhibitors. The introduction of 2K digital 3D, along with the first 10 theatrical 3D pictures, has scored several financial, technical, and artistic wins. There is an awesome array of new 3D films coming in rapid succession. The future of theatrical 3D looks bright.

And as if these seismic changes in out-of-home movie viewing weren’t enough, in-home applications of 3D entertainment will soon be vying for our leisure time and attention as well. Three-D television is a reality. I’m writing this before the **Consumer Electronics Show** in Las Vegas, but I think we can expect to see a lot of press on 3D TV. I suspect that users of computer game consoles like Xbox and PS3 will create a demand for in-home 3D that will benefit fans of 3D movies. Anyone who isn’t aware of at least one of the new 3D entertainment options by the end of 2009 must be living in a cave.

The roots of 3D

For all the breathless hype in the media about 3D movies, it’s worth remembering that modern digital 3D probably would never have gotten off the ground if not for film-based IMAX 3D, and all the pioneering work by its inventors and early filmmakers: **Bill Shaw**, **Colin Low**, **Ernie McNabb**, **Roman Kroitor**, and **Graeme Ferguson**, to name a few. Conceived in the early 1980s by **Imax Corporation** (then Imax Systems Corporation), it made its public debut at **Expo ’86** in Vancouver, Canada, with the 20-minute *Transitions*. It was a ground-breaking demonstration of 3D for the giant-screen.

In my opinion the first IMAX 3D film that really worked at an artistic level was *The Last Buffalo*, directed by **Stephen Low**, which premiered at **Expo ’90** in Osaka, Japan. I found it beautiful and moving; it had no spoken words, but there was a story there, nonetheless.

Into the Deep, directed by **Howard Hall**, was the first fully-formed IMAX 3D

(see FRASER on page 18)

LEGAL BRIEFS

Feinstein sues Imax, N.A.

Rhode Island philanthropist **Alan Shawn Feinstein** is suing **Imax Corporation** and **Quincy Amusements** for breach of contract over the naming rights to the nine-year-old IMAX theater in Providence, RI. In 2000, Feinstein and Imax signed a five-year deal under which the theater, then owned and operated by Imax, would receive \$1.4 million in exchange for (among other things) the exclusive naming rights, 50,000 free tickets for area students, and a charitable donation by the theater to the Rhode Island Hunger Fund. That agreement was renewed, with some changes, for another five years in 2005.

In late December 2007, Imax sold the theater to Quincy, a subsidiary of Dedham, MA-based **National Amusements**, which operates 1,500 conventional theater screens and eight other IMAX theaters in six U.S. states, plus Argentina and Russia. In February 2008, Quincy Amusements told Feinstein that it would not honor the terms of the contract, but would continue the existing programs "on a limited basis" through August 2008. Talks between Feinstein and Quincy produced no agreement.

In September the theater stopped accepting the vouchers and discount cards Feinstein had distributed to students, removed signs and other references to Feinstein's Junior Scholar program in the theater, and stopped referring to the facility as the "Feinstein IMAX theater."

Feinstein filed suit in Rhode Island Superior Court in October, alleging breach of contract, and seeking an injunction to prevent the theater from removing further signage. In a motion to dismiss Feinstein's suit, Imax and National Amusements claim that in the contract to buy the theater, Quincy specifically "did not assume liability for any of Imax's contracts relating to the theater." The case has been reassigned to a new judge and is pending.

In December, the Feinstein name was removed from the theater's large exterior signage.

DEALS

Nat'l Amusements to sell screens

National Amusements, which operates 1,500 multiplex screens in the U.S., U.K., Latin America, and Russia — including nine IMAX theaters — may be forced to sell some of those theaters to pay off \$800 million in debt that was due in December. The privately held company, which owns media conglomerate **Viacom** and the CBS television network, is itself owned by 85-year-old **Sumner Redstone**, who holds a 80% stake, and his daughter, **Shari Redstone**, 54, who owns the remaining 20%. As president, Shari Redstone oversees the daily operations of the theater chain and has publicly feuded with her father, who is chairman and CEO, over his handling of the theaters.

The December debt payment deadline passed with no payment, as the banks agreed to give Sumner Redstone time to make a deal that is estimated to be worth between \$230 million and \$280 million. Although other major chains, such as the publicly traded **Regal Entertainment**

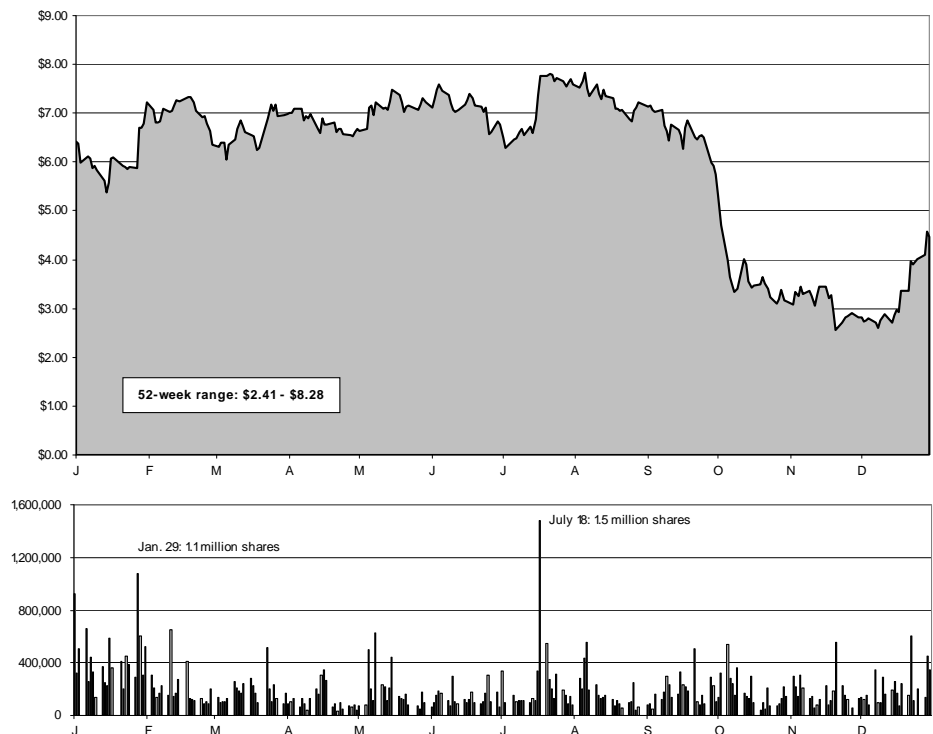
Feinstein tells *LF Examiner* that Quincy wanted nearly a million dollars a year to continue the sponsorship, where he had been paying Imax between \$30,000 and \$40,000 a year. "Frankly, I'd rather give that money to the schools," he said, adding, "I feel very badly for the kids, because part of our arrangement was that we got 7,500 vouchers each year" for local school children.

Imax signs digital deal in Moscow

Imax Corporation has announced a deal with **Rising Star Media** to retrofit an IMAX digital projection system into the **KinoStar City** multiplex in Moscow, Russia. Rising Star Media is a joint venture between **Soquel Ventures, Ltd.**, and **National Amusements, Inc.** The **Coca Cola IMAX Theater** in St. Petersburg, Russia, is also operated by KinoStar.

The new system is "scheduled to be installed in Moscow shortly," according to an Imax press release. The theater will be the first digital IMAX screen in Russia.

Imax Corporation, 2008
Closing Prices and Volume



THE BIZ

DEALS

Group and Cinemark USA, might normally be considered potential buyers, in the current economic climate they are seen as unlikely to make such a large investment now. Piper Jaffray analyst **James Marsh** told *Real Clear Markets*, "I wouldn't be surprised to see a private company backed by private equity step up and buy some of these."

Imax's new branding guidelines

As foreshadowed in comments by co-CEO **Richard Gelfond** in September (see *LFX*, October 2008), **Imax Corporation's** latest Branding Guidelines, sent to theaters in late December, make no reference to screen size. Instead, they refer to IMAX as "the world's most immersive movie experience," "revolutionary projection technology," and "customized theater geometry." The official corporate tagline is now "Experience it in IMAX."

The only concession to the company's historic identification with giant screens is the secondary tagline (in lower-case type), "think big."

Imax tests "proximity marketing"

Imax Corporation and New York-based **Ace Marketing & Promotions** are trying a new technique known as "proximity marketing." At the **IMAX Theatre at Palisades Center** in West Nyack, NY, special signage draws customers into "the IMAX Zone," where they can use Bluetooth or Wi-Fi wireless capabilities of their cell phones to download an exclusive 30-second trailer for *Watchmen*. At the end of the clip they are directed to a Web site that gives them "a VIP opportunity" to buy tickets for the film's first IMAX screening, at 12:01 a.m., March 6.

Ace's president, **Michael Trepeta**, claims in a press release that the technique provides "positive engagement rates topping 90%," adding that, "since we provide actual statistics of downloads in a relevant proximity, our clients now have measurable results and the ability to target a succinct demographic: the actual moviegoer."

Smithsonian receives \$6M gift

Airbus Americas, Inc., has given the **Smithsonian's National Air and Space Museum** \$6 million for construction of Phase Two of the museum's **Udvar Hazy Center** near Dulles Airport in Chatilly, VA. The museum has renamed the IMAX theater at the center the **Airbus IMAX Theater**. Airbus also gave the museum \$5 million in 2000.

The gift is the largest corporate gift the museum received in 2008, and will be used to build a 174,000-square-foot (16,000-square-meter) addition to the hangar-like 760,000-square-foot (71,000-square meter) building. The new wing will include a restoration workshop that will allow visitors to watch work in progress, a new archive that will gather the museums collections into one place for the first time, a conservation laboratory, and a collections processing unit.

The addition will more than quadruple the museum's current restoration space, which is spread out over several buildings in Maryland.

NE Aquarium gets energy gift

The **New England Aquarium** in Boston, MA, has received a gift of electrical power from **Suez Energy Resources**, amounting to one fifth of the energy the aquarium uses. The Houston, TX-based company will purchase 1.6 megawatt-hours of renewable energy credits on behalf of the aquarium and donate an equal amount to the facility, which includes a 345-seat IMAX 3D theater. This is in addition to a corporate sponsorship Suez has traditionally provided.

Griesmer left Maritime Aquarium

As we reported last month (see *The Biz*, *LFX*, December 2008), **Bob Griesmer** was one of about 20 staffers laid off suddenly by the **Maritime Aquarium** in Norwalk, CT, last month.

Griesmer tells *LFX*, "I am very honored to had the privilege to have been responsible for overseeing the construction and

PERSONNEL

start up of the Maritime Aquarium and to have worked in a leadership role for over 21 years at that fine institution. I wish to thank all those who have called and sent emails wishing me well. I am available for permanent and short-term assignments. I plan to be at GSCA [Film Expo] in Los Angeles this March. I will therefore be able to continue committee work and to see and enjoy the company of so many good friends."

He can be reached at griesbob@aol.com or at 203-838-1283.

Melenbrink to leave Sci. Mus. Va.

Eric Melenbrink, director of the **Ethyl IMAX Dome and Planetarium** at the **Science Museum of Virginia**, in Richmond, has been laid off, along with six other staffers, and is leaving the museum at the end of January. Melenbrink joined the museum in 1982 as chief engineer for the 76-foot (23-meter) dome theater then under construction. He oversaw the installation of the IMAX projector, the world's first Digistar planetarium system, and an Omni-Q 34-channel "flying" sound system, in time for the theater's opening in April 1983.

Since then he has supervised two major renovations of the theater, including replacement of the seats, screen, sound system, and planetarium instrument. The most recent project extensively remodeled the projection booth. Melenbrink has held the positions of IMAX operations manager and IMAX and planetarium director, and in 2006 added exhibits director to his responsibilities. Melenbrink tells *LFX* that he intends to continue the planetarium consulting and field repair work he has long been doing for school, university, and museum planetariums, and will be available for giant-screen projects as well. He can be reached at e.melenbrink@att.net.



Melenbrink

2009 Could See Record Number of New GS Films

(from **FILMS** on page 1)

industry, the other from without. They are, of course, the introduction of **Imax Corporation's** digital projection system, and the widespread growth of digital 3D systems in conventional multiplex theaters, with the concomitant increase in 3D films from Hollywood.

As of Jan. 1, 2009, there were 48 IMAX digital theaters in operation. All of them are in multiplexes and all but seven are in U.S. theaters operated by **AMC Entertainment** (29) and **Regal Entertainment Group** (12). Two of the international screens are in Beijing and Mexico City,

two are operated by the **Odeon & UCI** chain in London, and the other three are **Hoyts** theaters in Australia. At least 50 more are expected by the end of the year, although it is likely that Imax and its clients will work to accelerate installations beyond the previously announced levels.

On the conventional side, there are more than 2,000 digital 3D screens worldwide, a number that is expected to grow to 10,000 in three years. And a flood of 3D films, most animated, is coming to fill those screens: at least 14 this year and more than 20 in 2010.

However, the 1,300 digital 3D theaters

in North America today are significantly fewer than the studios expected when they began making those 3D movies a year or two ago. The worldwide financial crisis and credit crunch has temporarily slowed the spread of digital cinemas, including 3D screens. As **Paul Fraser** discusses in his article on page 3, one of the chief beneficiaries of this has been Imax, whose digital rollout was already funded when the crisis hit last fall. The shortage of 3D screens is seen as one of the main reasons the **Walt Disney Company** chose to release five of its 3D film in IMAX theaters over the next few years. (See **LFX**, December 2008.)

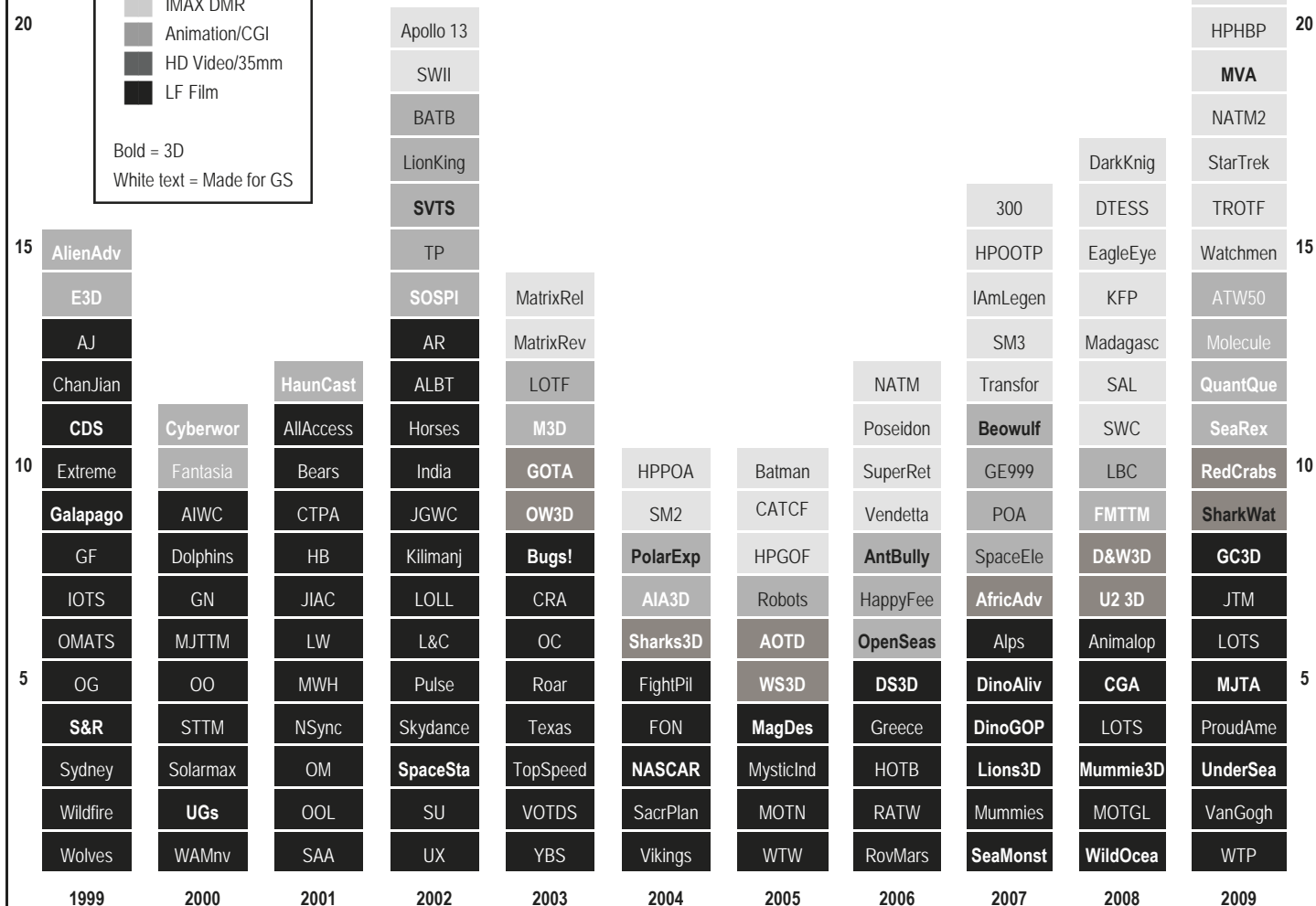
GIANT-SCREEN FILMS RELEASED SINCE 1999

(Key to abbreviations is on page 29)

Source Material

- IMAX DMR
- Animation/CGI
- HD Video/35mm
- LF Film

Bold = 3D
White text = Made for GS



It is far from clear what effect these developments will have on traditional film-based GS theaters. Will the new 3D venues steal audiences from GS theaters or grow them? Will consumers recognize the superior image quality of “real” GS presentations, or will they find the smaller IMAX and conventional digital screens acceptable? Will there be enough new films and viewers to go around, or will one segment thrive at the other’s expense? Only time will tell.

Traditional giant-screen films

In last year’s counterpart to this article, we wondered if 13 new original films would be too many for the GS marketplace to absorb in one year. In the end, only nine of those films actually opened in 2008. This year also starts with 13, and that total is less likely to drop as significantly by the end of the year.

The previous record year, 2002, saw 14 new non-Hollywood films. At the time, most industry observers felt that that was too many, and that some of those films would have done better if competition not been so fierce. Of course, there are more theaters now than there were in 2002. But as we pointed out last year, the vast majority of the growth in screens has been in the multiplex segment, where traditional short-form documentaries receive few bookings. As the table below shows, since 2002, multiplex screens have more than tripled, where institutional screens have grown by only 15%.

With the loss of six standalone commercial theaters, also reliable customers for original LF films, the overall market for those titles has increased by only 8% in seven years. (*The February issue of LF Examiner will feature a detailed report on GS theaters.*)

	2002	2009	Change
Multiplex	67	205	206%
Theme Park	22	23	5%
Standalone	72	66	-8%
Institutional	188	216	15%
All non-multiplex	282	305	8%
Total	349	510	46%

Furthermore, although film bookers and others have often pleaded with



Journey to Mecca

filmmakers to think “outside the box” when developing new GS films, producers have sometimes found, to their dismay, that the unconventional films they made were passed over in favor of more traditional product. In economically straitened times, theater managers and booking committees are more likely than ever to be risk averse and to avoid topics that are unproven or potentially controversial. This may not bode well for many of this year’s releases. The only good news for the producers of those titles is that no film made by **MacGillivray Freeman Films** is opening this year. MacGillivray, the most experienced and successful independent GS filmmaker, is often blamed (by those who want something different) for the predictable and “boring” look of GS films.

Hollywood DMR films

Imax Corporation has stated that part of its plan in growing the network of multiplex IMAX theaters is to increase the number of DMR titles released from previous levels of six to eight per year to as many as ten or twelve. This year’s announced total of eight matches last year’s number, but as we mentioned above, at least one or two more titles, and perhaps as many as three, can be expected to in the August–October slots. So the plan seems

to be working.

In Hollywood they say that if anyone knew the formula for making hits, they’d do it every time. The same is true of picking films for the DMR treatment. While Imax’s goal has always been to select the year’s biggest films, the results have sometimes fallen short. The big fantasy and comic-book franchises — *Harry Potter*, *Superman*, *Batman*, etc. — have generally been safe, but other expected hits that turned out to be flops, such as *Poseidon*, *The Ant Bully*, and *Speed Racer*, have proved the maxim.

However, the announced 2009 crop of DMR titles seems unlikely to offer many flops. All of the titles either belong to extremely popular franchises, were made by master filmmakers, have been eagerly awaited by a major fanbase for years, or are some combination of these. Although it is not unheard of for episodes in popular franchises to be terrible films (e.g., *The Matrix Revolutions* and *Star Wars, Episodes 1–3*), they typically do fairly well at the box office nevertheless. So 2009 is almost certain to be a banner year for multiplex IMAX theaters and others that book DMR films.

Below are the films of 2009, listed chronologically by their announced release dates. Sum-
(see **FILMS** on page 8)

(from **FILMS** on page 7)

maries in quotation marks were provided by the producers. Underlined titles are 3D. Additional production credits can be found in "In Production" on page 16. Credits and release dates are subject to change.

Journey to Mecca

"*Journey to Mecca* tells the story of Ibn Battuta (played by **Chems Eddine Zinoun**), a young scholar who leaves Tangier in 1325 on an epic and perilous journey, traveling alone from his home in Morocco to reach Mecca, some 3,000 miles to the east.

"Ibn Battuta is besieged by countless obstacles as he makes his way across the North African desert to Mecca. Along the route he meets an unlikely stranger, the Highwayman (played by **Hassam Ghancy**), who becomes his paid protector and eventual friend. During his travels he is attacked by bandits, dehydrated by thirst, rescued by Bedouins, and forced to retrace his route by a war-locked Red Sea.

"Ibn Battuta finally joins the legendary Damascus Caravan with thousands of pilgrims bound for Mecca for the final leg of what would become his 5,000-mile, 18-month-long journey to Mecca. When he arrives in Mecca, he is a man transformed. We experience the Hajj as he did over 700 years ago and, in recognition of its time-

lessness, we dissolve to the Hajj as it is still performed today, by millions of pilgrims, in some of the most extraordinary and moving IMAX® footage ever presented."

Produced by **Cosmic Pictures** and **SK Films**, distributed by **SK Films**. Director: **Bruce Neibaur**; producers: **Dominic Cunningham-Reid**, **Taran Davies**, **Jonathan Barker**; executive producer: **Jake Eberts**. The world premiere was held in Abu Dhabi, United Arab Emirates on Jan. 7; the U.S. premiere was at **The Henry Ford IMAX Theatre** in Dearborn, MI, on Jan. 9; the European premiere at **La Géode** in Paris on Jan. 14; and the Canadian premiere at the **Ontario Science Center** in Toronto will be on Feb. 6.

www.journeytomeccagiantscreen.com.

The Dark Knight: The IMAX Experience

"*The Dark Knight* reunites director Christopher Nolan with star Christian Bale, who returns to continue Batman's war on crime. With the help of Lieutenant Jim Gordon and District Attorney Harvey Dent, Batman sets out to destroy organized crime in Gotham for good. The triumvirate proves to be effective, but they soon find themselves prey to a rising criminal mastermind known as The Joker, who thrusts Gotham into anarchy and forces The Dark Knight ever closer to crossing the fine line between hero and vigilante."

This film has been rated PG-13 for intense sequences of violence and some menace.

Produced by **Warner Bros. Pictures** and **Legendary Pictures**, distributed by **Warner Bros.** Director: **Christopher Nolan**; producers: **Charles Roven**, **Emma Thomas**, **Christopher Nolan**; DP: **Wally Pfister**; screenplay by **Jonathan Nolan** and **Christopher Nolan**; score: **James Newton Howard**, **Hans Zimmer**; executive producers: **Benjamin Melniker**, **Michael E. Uslan**, **Kevin De La Noy**, **Thomas Tull**; cast: **Christian Bale**, **Michael Caine**, **Heath Ledger**, **Gary Oldman**, **Aaron Eckhart**, **Maggie Gyllenhaal**, **Morgan Freeman**. Re-



Van Gogh: Brush With Genius

released in conventional and IMAX theaters on Jan. 23.

www.thedarkknight.com.

Van Gogh: Brush with Genius

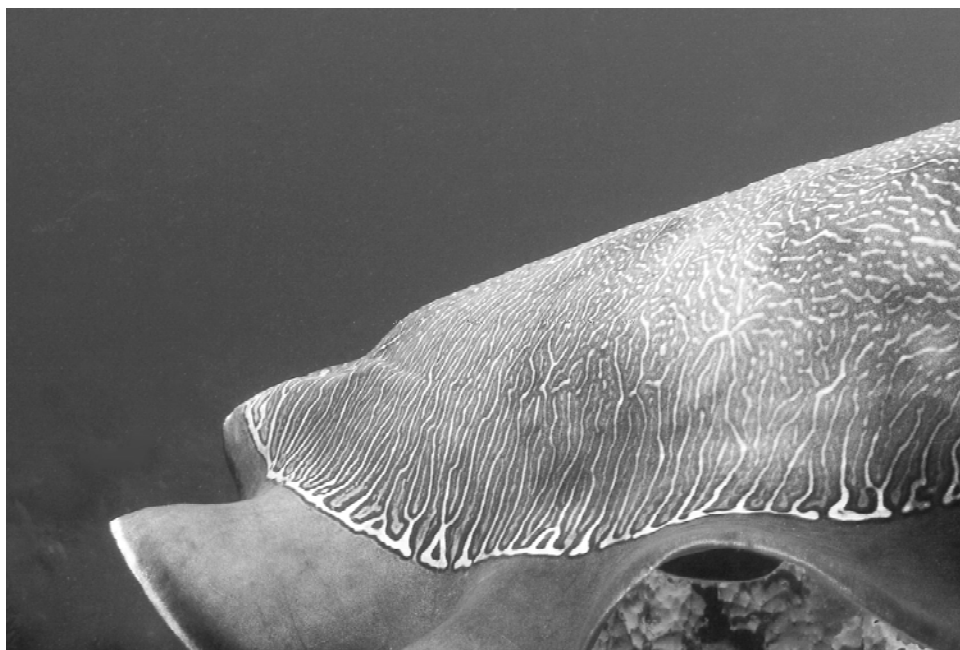
"MacGillivray Freeman Films is proud to release *Van Gogh: Brush With Genius*, a 40-minute giant-screen film about the life and paintings of Vincent van Gogh from producers **Caméra Lucida** and **La Géode Productions**. Filmed entirely in 15/70mm in France and the Netherlands, *Van Gogh* captures the breathtaking landscapes and extraordinary colors of the painter's most famous works, seen for the first time with the stunning visual effects of the giant-screen film medium.

"Created by **Peter Knapp** and **François Bertrand** with the cooperation of the **Van Gogh Museum**, the **Musée d'Orsay**, and the **Kröller-Müller Museum**, *Van Gogh* traces the artist's remarkable journey from the time of his first canvasses at the age of 27 to the masterpieces he produced before his tragic death at age 37. Told through the eyes of Van Gogh and based on more than 900 personal letters, the film transforms the work of the world's most popular artist into a completely new entertainment experience.

"From the dazzling yellow of the artist's famous cornfields to the deep blue of his



The Dark Knight



Under the Sea 3D

starry night sky, audiences will rediscover the source of some of the most important works in art history.”

Produced by Caméra Lucida and Les Productions de la Géode, distributed by MacGillivray Freeman Films. Directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuis-Vernet; DP: Vincent Mathias; script: Peter Knapp, François Bertrand; score: Armand Amar; executive producer: François Bertrand. Cast: Jacques Gamblin, Hélène Seuzaret.

The film opened on Dec. 13 in a special engagement at the **Reuben H. Fleet Science Center** in San Diego, CA. It will open wide on Feb. 9.

www.filmvangogh.com.

Under the Sea 3D

“This new IMAX adventure transports moviegoers to some of the most exotic and isolated undersea locations on Earth, including Southern Australia, New Guinea, and elsewhere in the South Pacific, allowing them to experience face-to-face encounters with some of the most mysterious and stunning creatures of the sea. It offers a uniquely inspiring and entertaining way to explore the beauty and natural wonder of the oceans, as well as the impact of global climate change. In IMAX 3D, the images will leap off the screen and

float around the theater, putting the audience in the movie.”

Produced by Imax Corporation, Warner Bros., distributed by Imax Corporation. Director: **Howard Hall**; producers: **Toni Myers, Michele Hall**; executive producer: **Graeme Ferguson**; narrator: Jim Carrey. 3D. Release: Feb. 13.

www.imax.com/underthesea.

Red Crabs: Australia's Christmas Island



Red Crabs: Australia's Christmas Island

“Deep in the Indian Ocean is the tropical oasis of Christmas Island. The island is home to over twenty endemic species, from ocean birds to enormous crabs. When monsoon clouds signal the beginning of the wet season, millions of red crabs march off to the ocean to breed. However the red crab numbers have dropped from hundreds of millions to around thirty million in just over a hundred years of human settlement. Join the red crabs on their epic journey not just to breed, but for the survival of their species.”

Produced and distributed by **Mark Simpfendorfer Productions**. Director, script, executive producer: **Mark Simpfendorfer**; producers: **Adrianne Barba, Karen Wilkinson**; DP: **Stuart Wilkinson**. 3D. Release: late February.

Watchmen: The IMAX Experience

“A complex, multi-layered mystery adventure, *Watchmen* is set in an alternate 1985 America in which costumed superheroes are part of the fabric of everyday society and the ‘Doomsday Clock’ — which charts the USA’s tension with the Soviet Union — is set at five minutes to midnight. When one of his former colleagues is murdered, the washed-up but determined vigilante Rorschach sets out to un-

(see **FILMS** on page 10)



Watchmen

(from **FILMS** on page 9)

cover a plot to kill and discredit all past and present superheroes.

"As he reconnects with his former crime-fighting legion — a ragtag group of retired superheroes, only one of whom has true powers — Rorschach glimpses a wide-ranging and disturbing conspiracy with links to their shared past and catastrophic consequences for the future.

"Their mission is to watch over humanity.... But who is watching the Watchmen?"

This film has been rated R for strong graphic violence, sexuality, nudity, and language.

Produced by Warner Bros. Pictures, Legendary Pictures, **Paramount Pictures**, distributed by Warner Bros. Director:

Zack Snyder; producers: **Lawrence Gordon**, **Lloyd Levin**, **Deborah Snyder**; script: **David Hayter**, **Alex Tse**, based on the graphic novel illustrated by **Dave Gibbons**; executive producers: **Herbert W. Gains**, **Thomas Tull**. Cast: **Malin Akerman**, **Billy Crudup**, **Matthew Goode**, **Carla Gugino**, **Jackie Earle Haley**, **Jeffrey Dean Morgan**, **Patrick Wilson**. In conventional and IMAX theaters on March 6.

www.watchmenmovie.com.

Monsters vs. Aliens: An IMAX 3D Experience

"When California girl Susan Murphy is unwittingly clobbered by a meteor full of outer space gunk on her wedding day, she mysteriously grows to become 49 feet, 11 inches tall. The military jumps into action and Susan is captured and secreted away to a covert government compound. There she is renamed Ginormica and placed in confinement with a ragtag group of Monsters: the brilliant but insect-headed Dr. Cockroach, Ph.D.; the macho half-ape, half-fish the Missing Link; the gelatinous and indestructible B.O.B.; and the 350-foot grub called Insectosaurus.

"Their confinement is cut short, however, when a mysterious alien robot lands on Earth and begins storming the country. In a moment of desperation, the President is persuaded to enlist the motley crew of Monsters to combat the Alien Robot and save the world from imminent destruction."

A 2D version will also be released. This film has not yet been rated.

Produced by **DreamWorks Animation**, distributed by **DreamWorks**. Directors: **Rob Letterman**, **Conrad Vernon**; produc-

er: **Lisa Stewart**; score: **Henry Jackman**. 3D. Cast: voices of **Seth Rogen**, **Reese Witherspoon**, **Kiefer Sutherland**, **Hugh Laurie**, **Stephen Colbert**. 3D. Release: March 27.

www.monstersvsaliens.com.

Molecules to the Max

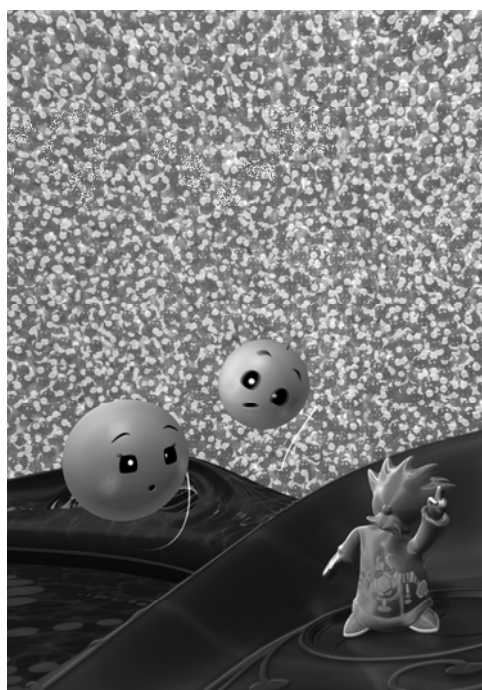
"Catch a ride to NanoSpace with Oxy and her crew, to boldly go where only atoms have gone before! Aboard the *Molecularium*, the most fantastic ship in the universe, fly through the crystalline structure of a snowflake, explore the metallic maze of a penny, blast through the far reaches of space, escape the tangled polymers of chewing gum and discover the molecular machinery of a living cell.

"This animated adventure brings audiences into amazingly small places and fascinates them with incredibly big ideas. Tested high as a delight for families, teachers, and kids. Entertaining and educational: to the MAX!"

Produced by **Rensselaer Polytechnic Institute** and **Nanotoon Entertainment**, distributed by **SK Films**. Director: **V. Owen Bush**; producer: **Kurt Przybilla**; script: **V. Owen Bush**, **Kurt Przybilla**; score: **David Last**; executive producers: **Richard Siegel**, **Shekhar Garde**, **Linda Schadler**. Cast: **Rachel Brod**, **David Last**, **Ignacio**



Monsters Vs. Aliens



Molecules to the Max

Warner Bros.

Left: DreamWorks Animation. Right: Nanotoon Entertainment

Platas, Dennis Delzoto, Heather Hewitt, Shelley Hirsh, Calvin Brown. Release: March 28.

www.molecularium.com.

Star Trek: The IMAX Experience

"From the director of *Mission: Impossible III*, *Lost*, and *Alias*, and the producers and screenwriters of *Transformers* and *MI: III* comes a new vision of the greatest space adventure of all time, *Star Trek*, featuring a young, new crew venturing boldly where no one has gone before.

"The film explores the early Starfleet careers of future *Enterprise* officers James T. Kirk, Spock, Scotty, Uhura, McCoy, Sulu, and Chekhov. A Romulan and a much older Spock are influences, as is Captain Christopher Pike, the first commander of the *Enterprise*."

This film has not yet been rated.

Produced and distributed by Paramount Pictures. Director: **J.J. Abrams**; producers: J.J. Abrams, **Damon Lindelof**; DP: **Daniel Mindel**; script: **Roberto Orci**, **Alex Kurtzman**; score: **Michael Giacchino**; executive producers: **Bryan Burk**, **Jeffrey Chernov**, **Alex Kurtzman**, **Roberto Orci**. Cast: **John Cho**, **Ben Cross**, **Bruce Greenwood**, **Simon Pegg**, **Chris Pine**, **Zachary Quinto**, **Winona Ryder**, **Zoë Saldana**, **Karl Urban**, **Anton Yelchin**, with **Eric Bana** and **Leonard Nimoy**. Release: May 8.

www.startrekmovie.com.



Star Trek: I to r: Chris Pine, Karl Urban, Zoe Saldana, Zachary Quinto, John Cho.

Night at the Museum 2: Battle of the Smithsonian: The IMAX Experience

"When the Museum of Natural History is closed for upgrades and renovations, the museum pieces are moved into storage at the famous Washington museums. The centerpiece of the film will be bringing to life the Smithsonian Institution, which houses the world's largest museum complex with more than 136 million items in its collections, ranging from the plane Amelia Earhart (**Amy Adams**) flew on her non-stop solo flight across the Atlantic and Al Capone's rap sheet and mug shot to Dorothy's ruby red slippers and Archie Bunker's lounge chair."

This film has not yet been rated.

Produced and distributed by Twentieth Century Fox. Director: **Shawn Levy**; producers: **Michael Barnathan**, **Chris Colum-**

bus, **Shawn Levy**, **Mark Radcliffe**; DP: **John Schwartzman**; script: **Ben Garant**, **Simon Kinberg**, **Thomas Lennon**; score: **Alan Silvestri**; executive producers: **Thomas M. Hammel**, **Josh McLaglen**. Cast: **Ben Stiller**, **Amy Adams**, **Robin Williams**, **Owen Wilson**, **Ricky Gervais**, **Dick Van Dyke**. Release: May 22.

www.nightatthemuseummovie.com

We the People

"*We the People* is the centerpiece of a comprehensive educational program that explores American democracy through the ideals and tenets of the Declaration of Independence and the Bill of Rights. Audiences will experience reenactments of key events in historic locations as actors deliver the immortal words of Washington, Madison, Jefferson and other founders of our nation. The film captures the beautiful buildings, memorials and monuments of Washington, DC. Additionally, archival paintings, photographs and documents come alive on the giant screen through state-of-the-art special effects.

"The giant-screen film is a collaboration between the **Bill of Rights Institute**, the **Smithsonian Institution**, the **National Archives**, and **Inland Sea Productions, Inc.** The Bill of Rights Institute is creating in-depth curriculum materials for American classrooms, and there will be outreach programs for the film which will include a variety of activities."

Produced by **Inland Sea Productions**, distributed by **Gather Media, Inc.**, with **Jodi Miller**. Directors and producers: **Aimee Larrabee**, **John Altman**. Live ac-

(see **FILMS** on page 12)



Night at the Museum 2: Battle of the Smithsonian



We the People

(from *FILMS* on page 11)

tion director: **Joel Feigenbaum**. Narrator: **Kenny Rogers**. Cast: **Dean Malissa, Patrick Lee**. Release: June 1.

Transformers: Revenge of the Fallen: The IMAX Experience

"The battle for Earth has ended but the battle for the universe has just begun. After returning to Cybertron, Starscream assumes command of the Decepticons and decides to return to Earth with force. The Autobots find out that Megatron's dead body has been stolen from the US military by Skorpinox, who revived him using his own spark. Now Megatron is back seeking revenge, and with Starscream and more Decepticon reinforcements on the way, the Autobots may have more to deal with than they can handle."

This film has not yet been rated.



Transformers: Revenge of the Fallen

Produced by **di Bonaventura Pictures** and **DreamWorks SKG** in association with **Hasbro**. Distributed by **DreamWorks SKG**. Director: **Michael Bay**; producers: **Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura**; DP: **Ben Seresin**; script: **Ehren Kruger**; score: **Steve Jablonsky**; executive producer: **Steven Spielberg**. Cast: **Shia LaBeouf, Megan Fox, Rainn Wilson, John**

Turturro. Release: June 26.

www.transformersmovie.com.

Harry Potter and the Half-Blood Prince: The IMAX Experience

"Voldemort is tightening his grip on both the Muggle and wizarding worlds and Hogwarts is no longer the safe haven it once was. Harry suspects that dangers may even lie within the castle, but Dumbledore is more intent upon preparing him for the final battle that he knows is fast approaching. Together they work to find the key to unlock Voldemort's defenses and, to this end, Dumbledore recruits his old friend and colleague, the well-connected and unsuspecting *bon vivant* Professor Horace Slughorn.

"Meanwhile, the students are under attack from a very different adversary as teenage hormones rage across the ramparts. Harry finds himself more and more drawn to Ginny, but so is Dean Thomas. And Lavender Brown has decided that Ron is the one for her, only she hadn't counted on Romilda Vane's chocolates! And then there's Hermione, simmering with jealousy but determined not to show her feelings. As romance blossoms, one student remains aloof. He is determined to make his mark, albeit a dark one. Love is in the air, but tragedy lies ahead and Hogwarts may never be

the same again."

This film has not yet been rated.

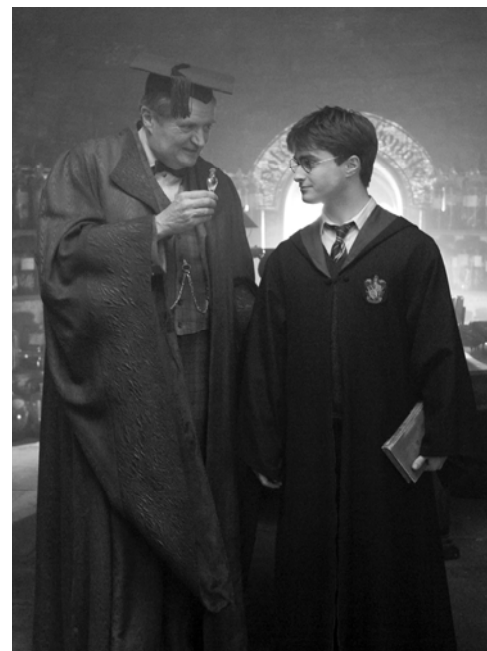
Produced and distributed by **Warner Bros. Pictures**. Director: **David Yates**; producers: **David Barron, David Heyman**; script: **Steve Kloves**; score: **Nicholas Hooper**; executive producer: **Lionel Wigram**. Cast: **Daniel Radcliffe, Emma Watson, Rupert Grint, Jim Broadbent, Helena Bonham Carter, Robbie Coltrane, Michael Gambon, Alan Rickman, Maggie Smith**. Release: July 17.

www.harrypotter.com.

Proud American

"Told through the nation's many voices, spectacular imagery and the broad spectrum of its music, this 105-minute film will present a tapestry of America, a visual package that includes stunning aerial photography from New York to Alaska and on to Hawaii. We'll visit its great cities, small towns and farmlands. See the grandeur of its national parks, natural wonders and memorials. Witness America's industrial and technological might as you've never seen it on the screen, and visit its churches, mosques, cathedrals, and synagogues.

"A troubled youth from Chicago, headed in the wrong direction, surrounded by drugs and gangs, decides to be different, to graduate from high school. His is an amazing story of courage, triumph over



Harry Potter and the Half-Blood Prince



Filming at the Iwo Jima Memorial for Proud American

temptation, and what hard work and education can achieve. Dawn Trang and her family nearly died in their quest to find freedom in America. Her story echoes that of so many, with a surprising outcome.

"A Jewish family and an entire neighborhood faced the evil of a hate crime and made a great discovery one December night. Carlos Moleda lost the use of his legs but never his spirit and determination.

"These true stories are woven into a journey that explores who 'Americans' are. Each story dramatically unfolds, setting up a powerful visual sequence of scenes filling the giant screen with spectacular images from all across the country. Sequences

www.proudamericanfilm.com.

Quantum Quest

"*Quantum Quest* is a science-fiction/science-fact film that takes you on an atomic adventure in space. The 3D CGI-film interweaves actual space imagery from the seven ongoing NASA space missions with an adventure story set in an imaginary atomic universe.

"*Quantum Quest* tells the story of Dave, a photon who refuses to grow up and leave the Sun until circumstances force him on to go a quest to save his fellow photons. The Void and his anti-matter forces led by Admiral Fear, General Ignorance, and Major Moron, want to destroy everything that exists.

The Core, a being who lives in our Sun, seeks to stop The Void. His children are the neutrinos and photons born in the core of the Sun. The best of the best of the 'Sun Citizens' are selected to join The Core's Battle Fleet to fight the anti-matter forces.

"*Quantum Quest* is a captivating family-friendly action film (you might call it a

solar safari!) that entertains while subtly educating and inspiring viewers about our solar system. It is the first film to be initiated by NASA and to involve ongoing space missions."

Produced by **Jupiter 9 Productions** and **Digimax Studios** and distributed by Jupiter 9 Productions. Directors: **Dan St. Pierre, Harry Kloor**; producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Mark Hammill, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: September.

www.qqthemovie.com

Legends of Flight

"*Legends of Flight* will propel audienc-



Legends of Flight

es on an extraordinary airborne journey across more than a century of powered flight. Take to the sky with some of history's most amazing aircraft, including the Stearman wooden biplane, the Super Constellation, the Schleicher glider, and the Harrier Jump Jet. Along the way, discover how design challenges, financial risks, and the many lessons learned from a century of trial and error have brought us to the dawn of a new era of aircraft: Boeing's 787 Dreamliner and the Airbus 380. Witness

(see **FILMS** on page 14)



Quantum Quest

(from **FILMS** on page 13)

the construction of the 787 out of carbon fiber composites, participate in its final assembly, and join chief test pilot **Mike Carriker** as he takes the aircraft aloft for the first time, and puts the revolutionary new airliner through its rigorous test flights."

Produced by **Jetliner Films, Inc./The Stephen Low Company** and distributed by **K2 Communications, Inc.**, and The Stephen Low Company. Director: Stephen Low; producer: **Pietro Serapiglia**; DP: **William Reeve**; script: Stephen Low; executive producers: **Bob Kresser, Jan Baird**. 3D. Release: October.

www.k2communications.com.



Sharkwater 3D

Sharkwater 3D (wt)

"*Sharkwater 3D* offers a new look at sharks as beautiful, vital, misunderstood, and now endangered predators. Biologist and filmmaker **Rob Stewart** debunks historical stereotypes and media depictions of sharks as bloodthirsty, man-eating monsters and reveals the reality of sharks as critical to both the evolution and future of the seas. Rob's passionate journey to understand why people are killing sharks takes him to the most shark-rich waters on Earth, and into the dangerous world of shark poaching. A 40-minute, 2D/3D

giant screen version of the multi-award winning documentary film."

The film is being converted to 3D by **RPG Productions**.

Produced by **Sharkwater Productions** and **RPG Productions**. Distributor to be announced. Director: **Rob Stewart**; producers: **Rob Stewart, Rick Gordon**; DPs: **Rob Stewart, David Hanna**; script: tba; score: **Jeff Rona**; executive producers: **Sandra Campbell, Alexandra Stewart, Brian Stewart**. 3D. Release: fall.

A Christmas Carol: An IMAX 3D Experience

"Disney's *A Christmas Carol*, a multi-sensory thrill ride re-envisioned by Academy Award-winning filmmaker **Robert Zemeckis**, captures the fantastical essence of the classic Dickens tale in a groundbreaking 3-D motion picture event. Ebenezer Scrooge begins the Christmas holiday with his usual miserly contempt, barking at his faithful clerk and his cheery nephew. But when the ghosts of Christmas Past, Present, and Yet to Come take him on an eye-opening journey that reveals truths old Scrooge is reluctant to face, he must open his heart to undo years of ill will before it's too late. **Jim Carrey** tackles seven roles, including Scrooge and all three Christmas ghosts."

This film has not yet been rated.

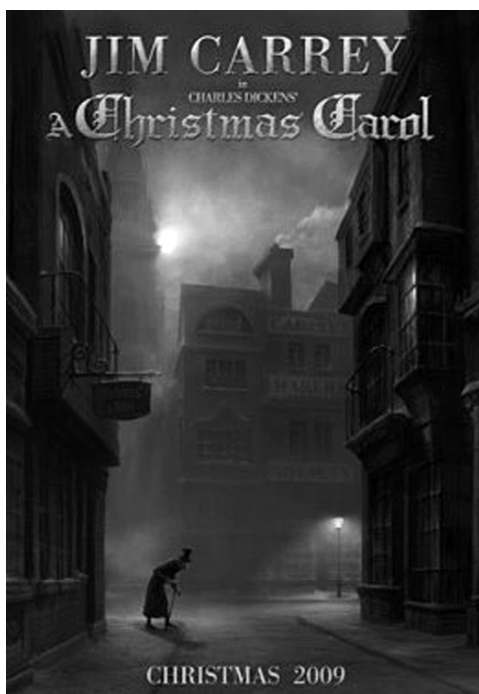
Produced and distributed by **Walt Disney Pictures**. Director: **Robert Zemeckis**; producers: **Steve Starkey, Robert Zemeck-**

is, Jack Rapke; script: **Robert Zemeckis**; score: **Alan Silvestri**. Cast: **Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn**. 3D. Release: Nov. 6.

Sea Rex

"Twenty million years before dinosaurs roamed the earth, marine reptiles had already begun conquering the oceans. Atop the food chain, these carnivores ruled every sea during 180 million years until the end of the Cretaceous Period. Some species were the marine equivalent of the famous T-rex: the largest predators of all times."

Produced by **N3D Land Productions**. Distributor to be announced. Director: **Pascal Vuong**; producer: **Catherine**



A Christmas Carol



Sea Rex

Left: Walt Disney Pictures. Right: N3D Land Productions.



Magic Journey to Africa

Vuong; DPs: Christophe Grelie, Denis Lagrange, script: Ronan Chapalain, Pascal Vuong; score: Franck Marchal; executive producer: Pascal Vuong. 3D. Release: November. www.n3Dland.com.

Magic Journey to Africa

"Jana, a 10-year-old girl from Barcelona, sees a bushman boy hospitalized. She then starts a magical journey on her winged horse searching for him in his land, Africa. While in Africa she will meet Mel, her new best friend, who travels with her whenever possible. Jana also interacts with other children, animals, and magical creatures who show her the path to imagination and the meaning of life. Jana's magical journey to Africa contains a deep message about friendship, love, passion, nature, and imagination. It is a spiritual journey for adults and a magical travel story for kids, full of mystery, adventure, and discovery."

Produced and distributed by **Orbita Max**. Director/producer: **Jordi Llompart**; DP: **Tomàs Pladevall**; stereographer: **William Reeve**; script: **Jordi Llompart**; score: **David Giró**; executive producers: **Jordi Llompart, Isabel Pons**. Cast: **Eva Gerretsen, Raymond Mvula, Leonor Watling, Verónica Blume, Adrià Collado**. 3D. Release: December.

www.themagictaleproject.com.

Avatar: An IMAX 3D Experience

"In a distant future, humanity discovers

the planet Alpha Centauri B-4. The scientists and astronauts who've traversed the gulf between neighboring suns and arrived on its alien soil know it as 'Pandora,' a world filled with an incredible diversity of beautiful and deadly ammonia-breathing life forms. It also harbors treasures and resources almost beyond measure. But just as the original Pandora's Box wrought devastation on those who would use it for their own gain, so too this world may destroy not just the Pandorans home, but ours as well.

"*Avatar* is the story of a wounded ex-marine, thrust unwillingly into an effort to settle and exploit an exotic planet, who eventually crosses over to lead the indigenous race in a battle for survival."

Produced by **Lightstorm Entertainment** and distributed by Twentieth Century Fox. Director: **James Cameron**; producers: **James Cameron, Jon Landau**; DP: **Mauro Fiore**; script: **James Cameron**; score: **James Horner**. Cast: **Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver**. 3D. Release: Dec. 18. www.foxmovies.com

Around the World in Fifty Years 3D

"*Around the World In Fifty Years 3D*



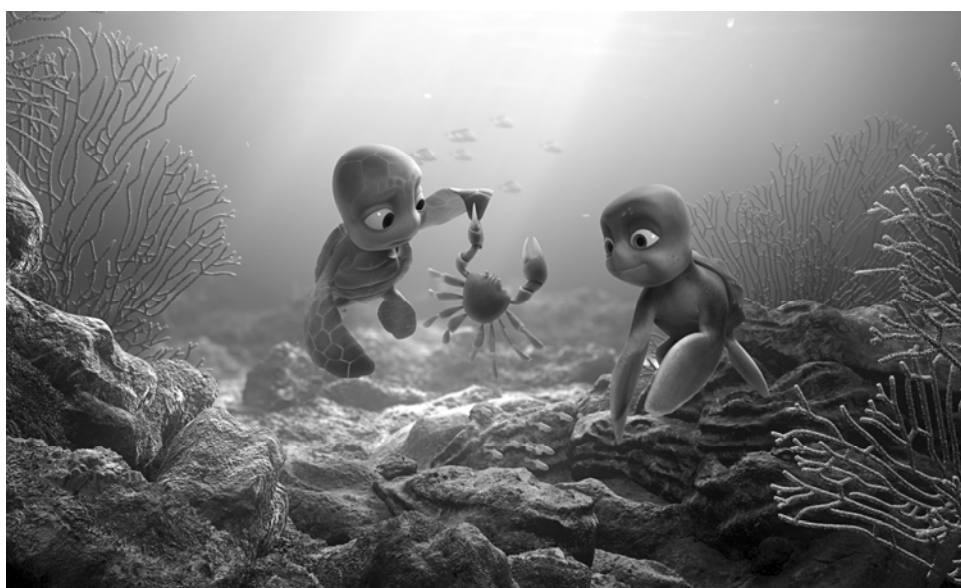
James Cameron directs Sam Worthington on the set of Avatar.

tells the life story of a sea turtle from birth in 1959 to maturity in 2009. This computer-generated animated tale is a coming-of-age movie about growing up and friendship.

"Spending fifty years in the oceans puts us in an unusual vantage point to witness some of the major changes that the ever-growing human presence is having on our planet."

Produced and distributed by **nWave Pictures**. Director/producer: **Ben Stassen**; script: **Domonic Paris, Ben Stassen**; executive producer: **Eric Dillens**. 3D. 90 min. Cast: voices of **Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson**. Release: late 2009.

www.nwave.com



Around the World in Fifty Years



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Van Gogh: Brush with Genius (wt)

Camera Lucida, Les Productions De La Géode; distributor: MacGillivray Freeman Films; directors: Peter Knapp, François Bertrand; producers: François Bertrand, Saskia Bakhuys-Vernet; DP: Vincent Mathias; script: Peter Knapp, François Bertrand; score: Armand Amar; executive producer: François Bertrand. Cast: Jacques Gamblin, Hélène Seuzaret. Release: Feb. 9.

– The film is complete.

Under the Sea 3D

Imax Corporation; distributor: Imax; director, DP: Howard Hall; producer: Toni Myers; producer for Howard Hall Productions: Michele Hall; executive producer: Graeme Ferguson. 3D. Release: Feb. 13.

– Post production is nearly complete.

Red Crabs 3D: Australia's Christmas Island

Mark Simpfendorfer Productions; distributor: Mark Simpfendorfer Productions; director: Mark Simpfendorfer; producers: Adrienne Barba, Karen Wilkinson; DP: Stuart Wilkinson; script: Mark Simpfendorfer; executive producer: Mark Simpfendorfer. 3D. Release: late February.

– February, March: Film out.

Watchmen: The IMAX Experience

Warner Bros. Pictures; distributor: Warner Bros.; director: Zack Snyder; producers: Lawrence Gordon, Lloyd Levin, Deborah Snyder; DP: Larry Fong; script: David Hayter, Alex Tse; score: Tyler Bates; executive producers: Herb Gains, Thomas Tull. Cast: Billy Crudup, Carla Gugino, Stephen McHattie, Jeffrey Dean Morgan. Release: March 6.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Monsters vs. Aliens: An IMAX 3D Experience

DreamWorks Animation; distributor: DreamWorks; directors: Rob Letterman, Conrad Vernon; producer: Lisa Stewart; score: Henry Jackman. Cast: Voices of Seth Rogen, Reese Witherspoon, Kiefer Sutherland, Hugh Laurie, Stephen Colbert. 3D. Release: March 27.

– Film will be converted to 15/70 and IMAX digital

Jan '09

July '09

JTM
DarkKni

VanGog
UTS
Crabs

Watch
MvsA
Molec

StarTrek
NATM2

WTP
Trans2

HPHBP

QuanQ

LOF

Sharkw

3D with the IMAX DMR process.

Molecules to the Max: A Molecularium Adventure (wt)

Rensselaer Polytechnic Institute, Nanotoon Entertainment; distributor: SK Films; director: V. Owen Bush; producer: Kurt Przybilla; script: V. Owen Bush, Kurt Przybilla; executive producer: Richard Siegel. Release: March 28.

– Animation is complete.
– Post-production is under way.

Star Trek: The IMAX Experience

Paramount Pictures; distributor: Paramount; director: J.J. Abrams; producers: J.J. Abrams, Damon Lindelof; DP: Daniel Mindel; script: Roberto Orci, Alex Kurtzman; score: Michael Giacchino; executive producers: Bryan Burk, Jeffrey Chernov, Alex Kurtzman, Roberto Orci. Cast: Chris Pine, Zachary Quinto, Simon Pegg, Karl Urban, Leonard Nimoy. Release: May 8.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Night at the Museum 2: Battle of the Smithsonian: The IMAX Experience

Twentieth Century Fox; distributor: Fox; director: Shawn Levy; producers: Michael Barnathan, Chris Columbus, Shawn Levy, Mark Radcliffe; DP: John Schwartzman; script: Ben Garant, Simon Kinberg, Thomas Lennon; score: Alan Silvestri; executive producers: Thomas M. Hammel, Josh McLaglen. Cast: Ben Stiller, Amy Adams, Owen Wilson, Dick Van Dyke. Release: May 22.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

We The People

Inland Sea Productions; distributor: Gather Media, Inc.; directors, producers: John Altman, Aimee Larabee. Live action director: Joel Feigenbaum. Narrator: Kenny Rogers. Release: June 1.

– Principal photography is complete.
– Editing continues.

Transformers: Revenge of the Fallen: The IMAX Experience

DreamWorks Pictures; distributor: DreamWorks; director: Michael Bay; producers: Ian Bryce, Tom DeSanto, Lorenzo di Bonaventura; DP: Ben Seresin; script: Ehren Kruger; score: Steve Jablonsky; executive producer: Steven Spielberg. Cast: Shia LaBeouf, Megan Fox, Rainn Wilson, John Turturro. Release: June 26.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Harry Potter and the Half-Blood Prince: The IMAX Experience

Warner Bros.; distributor: Warner Bros.; director: David Yates; producers: David Barron, David Heyman; script: Steve Kloves; score: Nicholas Hooper. Cast: Daniel Radcliffe, Emma Watson, Rupert Grint. Release: July 17.

– Film will be converted to 15/70 and IMAX digital with the IMAX DMR process.

Quantum Quest

Jupiter 9 Productions, Digimax Studios; distributor: Jupiter 9; director: Harry Kloor; producers: producers: Harry Kloor, Ellen Goldsmith-Vein, Jon Vein, Teddy Zee, Jeff Yang; script: Harry Kloor score: Shawn K. Clement. 3D. Cast: Neil Armstrong, William Shatner, Samuel L. Jackson, Chris Pine, Amanda Peet, Sandra Oh, Jason Alexander. 3D. Release: Sept.

– The voice cast has been recorded, and animation has begun.

Legends of Flight (formerly *Legends of the Sky*)

Jetliner Films, Inc.; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: William Reeve; script: Stephen Low; executive producers: Robert Kresser, Jan Baird. 3D. Release: October.

– Early 2009: Filming first flight of the Boeing 787 Dreamliner.
– Editing is under way.

Sharkwater 3D (wt)

Sharkwater Productions, RPG Productions; distributor: tba; director: Rob Stewart; producers: Rob Stewart, Rick Gordon; DPs: Rob Stewart, David Hanna; script: tba; score: Jeff Rona; executive producers: Sandra Campbell, Alexandra Stewart, Brian Stewart. 3D. Release: Fall.

– A 40-minute version of the 2006 documentary, filmed on HD video, is being digitally converted to 3D.

Sea Rex

N3D Land Production; distributor: Giant Screen Films; directors: Ronan Chapalain, Pascal Vuong; producer: Pascal Vuong; DP: Christophe Grellie; script: Pascal Vuong, Nathalie Bardet; score: Franck Marchal; executive producer: Dominique Rigaud. 3D. Release: November.

– Animation has begun for a short version that will be released in late 2008, early 2009.

A Christmas Carol: An IMAX 3D Experience*

Dickens' classic tale as told by Robert Zemeckis. Produced with performance-capture animation, and starring Jim Carrey as Scrooge and six other characters.

Walt Disney Pictures; distributor: Buena Vista Pictures; director: Robert Zemeckis; producers: Steve Starkey, Robert Zemeckis, Jack Rapke; DP: Robert Presley; script: Robert Zemeckis; score: Alan Silvestri. Cast: Jim Carrey, Gary Oldman, Colin Firth, Robin Wright Penn. 3D. Release: Nov. 6.

– Film was animated using performance capture technology and will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Avatar: An IMAX 3D Experience

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron; producers: James Cameron, Jon Landau; DP: Mauro Fiore; script: James Cameron; score: James Horner. Cast: Sam Worthington, Zoe Saldana, Stephen Lang, Michelle Rodriguez, Sigourney Weaver. 3D. Release: Dec. 18.

– Film is being shot in digital 3D and will be converted to 15/70 and IMAX digital 3D with the

ChrCar
SeaRexAvatar
MJTA
ATW50 RMEArabia
UW

HTTYD

ST3D

Shrek4

GC3D
Rescue

OI

TTA

RTE→

IMAX DMR process.

Magic Journey to Africa (formerly *Magic Tale*)
Orbita Max; distributor: tba; director, producer, writer: Jordi Llompart; DP: Tomás Pladevall; stereographer: William Reeve. 3D. Release: December.
– CGI and animation work have begun.
– The orchestra of Barcelona's Gran Teatre del Liceu will record the film's original score.

Around the World in 50 Years
nWave Pictures; distributor: tbd; director: Ben Stassen; producers: Ben Stassen, Domonic Paris; script: Domonic Paris; score: tbd; executive producer: Eric Dillens. 3D. 90 min. Cast: Voices of Melanie Griffith, Stacy Keach, Tim Curry, Anthony Anderson. Release: late 2009.
– Production/animation started in Brussels in 2007.
– The film is scheduled to be completed in fall 2009.

Rocky Mountain Express (wt)
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia, Alexander Low. Release: Winter 2010.
– Winter: Additional filming.

Arabia 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Greg MacGillivray; DPs: Brad Ohlund (topside), Howard Hall (underwater); script: Jack Stephens. 3D. Release: February 2010.
– Principal photography is complete.
– November 2008 – July 2009: 3D animation and special effects are being produced.
– Premiere will be held at the GSCA conference in September.

Ultimate Wave (wt)
Stephen Low Company; distributor: K2 Communications/Stephen Low Company; director: Stephen Low; producer: Pietro L. Serapiglia; DP: Mark Poirier; script: Stephen Low, Alexander Low; executive producers: K2 Communications, Jeff Cutler, Mark Kresser, Terry Hardy. Cast: Kelly Slater. 3D. Release: February 2010.
– April: Additional filming.

How to Train Your Dragon: An IMAX 3D Experience*
The son of a Viking trains his scrawny, toothless dragon to be a brave hero. Based on the children's book by Cressida Cowell.
DreamWorks Animation; distributor: DreamWorks; director: Peter Hastings; producer: Bonnie Arnold. Cast: Voices of Gerard Butler, Jonah Hill, Jay Baruchel, America Ferrera. 3D. Release: March 26, 2010.
– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Sea Turtles 3D (wt)
3D Entertainment Ltd.; distributor: 3D Entertainment Distribution Ltd.; director: Jean-Jacques Mantello; producer: Francois Mantello; DP: Gavin McKinney. 3D. Release: Spring 2010
– July 2008: Preliminary photography began off the

coast of Florida.

– Filming will continue through 2009.

Shrek Goes Fourth: An IMAX 3D Experience*
The further adventures of the giant green ogre, Shrek, living in the land of Far, Far Away.
DreamWorks Animation; distributor: DreamWorks; director: Mike Mitchell; script: Josh Klausner; DP: Yong Duk Jhun. Cast: Voices of Mike Myers, Eddie Murphy, Cameron Diaz, Antonio Banderas. 3D. Release: May 12, 2010.
– Film will be converted to 15/70 and IMAX digital 3D with the IMAX DMR process.

Grand Canyon 3D
Destination Cinema; distributor: National Geographic Ventures Distribution; director, writer: Kieth Merrill; producers: Douglas Memmott, Kieth Merrill; DP: Reed Smoot; score: Bill Conti; executive producer: Richard James. 3D. Release: 2010.
– The 1984 film is being digitally converted to 3D.

Rescue (wt)
Stephen Low Company/Air Lift Films; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; executive producers: Bob Kresser, Jan Baird. 3D. Release: 2010.
– December: Filming in Tucson, AZ, and in Playas, NM.

Outside In
SV2 Studios; distributor: tba; director, producer, writer: Stephen Van Vuuren; score: Ferry Corsten, Samuel Barber, Stephen van Vuuren; executive producer: Stephen Van Vuuren. Release: late 2010.
– Testing 8K mastering.

To the Arctic 3D (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-directors: Adam Ravetch, Sarah Robertson; producers: Greg MacGillivray, Shaun MacGillivray; script: Mose Richards; DPs: Bob Cranston, Brad Ohlund, Greg MacGillivray, Jack Tankard, Adam Ravetch; executive producer: Harrison Smith. 3D. Release: February 2011.

Return to Everest 3D (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; co-director: Michael Brown; producers: Greg MacGillivray, Shaun MacGillivray; script: tba; editor: Stephen Judson; DP: Brad Ohlund; mountain DP: Michael Brown; executive producer: Harrison Smith. 3D. Release: February 2012.
– Two-thirds of photography is complete.



Director Mark Simpfordorfer (left) and Gareth Lockett editing Red Crabs: Australia's Christmas Island.

Fraser on the Future of Giant-Screen 3D

(from **FRASER** on page 3)

documentary. Oddly, the film was initially derided by a few who were new to the business as “that fish film.” It quickly became a huge hit, and it deserved to be. It used 3D brilliantly to enlighten and entertain, and was an important stepping stone to courting Hollywood. (Not to mention spawning two sequels, including this year’s *Under the Sea 3D*). IMAX 3D was first used by Hollywood (thanks in large part to the vision of then Sony Pictures CEO Peter Guber) in Sony’s dramatic *Wings of Courage* and *Across the Sea of Time*, both released in 1995.

At the 3D Entertainment Summit, DWA’s Katzenberg credited Warner Bros.’ 2004 *The Polar Express* as the reason for his and DWA’s ultimate embrace of 3D. “I was blown away,” he said. “It was engaging, visceral in a way that was completely new...it was my *eureka* moment.”

Over the past year I’ve seen two different news clips of Imax executives being asked a version of the question: “Have you guys thought about doing 3D?” Wow. When you consider that IMAX 3D has been around for more than 20 years, and that high-profile DMR films have had a 3D treatment, this speaks volumes. Setting aside the bad luck of being interviewed by clueless television news readers (as opposed to informed journalists), this was the proverbial canary in the coal mine. With the movie-going public, Imax has lost whatever market-making lead it had in 3D going into this century.

I think it’s fair to say that 3D is now defined by the commercial 3D systems: **RealD**, **Dolby**, **XpanD**, and **MasterImage**. Think about what RealD has achieved in just a few years as the 3D market-maker: by end of 2008, RealD had about 75% of the global market of over 2,000 commercial 3D screens.

Then consider Imax’s current business model and its focus on digital technologies. Imax has begun the rollout of its new digital projection systems on a scale that, while small by RealD standards, is the largest and fastest deployment of new theater systems in Imax’s history. (You have

to wonder whether Imax will ever manufacture any more film-based systems.) Further, the company is in the process of redefining the IMAX brand only as “immersive,” in contrast with its historic pairing of “immersive” and “giant screen.” In short, Imax is intentionally shrinking its screen size to fit what it sees as its most lucrative market opportunity: strategically aiming to capture the high end of the commercial digital 2D/3D market.

Good-bye, film-based GS 3D

So the eventual demise of film-based GS

**If film-based
giant-screen 3D
survives another
5–7 years,
it will have lasted
nearly 30 years.**

**Which is
not too shabby.**

3D is certain. In addition to broader market forces and the effect of “disruptive” digital technologies, its demise is actually, and quite consciously, being helped along by its inventor (or more accurately, the successor company of its inventor). If film-based GS 3D survives another five to seven years (my prediction) as a presentation format, its product life cycle will have lasted a total of nearly 30 years, which is not too shabby. (That said, 15/70 film will likely continue to be the capture medium of choice for most top-tier GS filmmakers for as long as it remains superior to digital — which I expect to be the case for cameras longer than for projectors).

What does this all mean for the GS industry? Shouldn’t GS theaters and producers/distributors benefit from Hollywood’s big 3D push? Well, yes and no. But eventually yes.

In the very short run, IMAX 3D theaters (both the film-based theaters and new

digital screens) will benefit because the digital 3D deployment has been slowed down by the problems in the credit markets. With so much film product in the pipeline and not as many conventional 3D screens as the studios were expecting by early 2009, IMAX 3D theaters — both film and digital — stand to gain. I can imagine that many IMAX digital installations at the commercial circuits like **Regal** and **AMC** will be moved up in the schedule, while they wait for the **Digital Cinema Implementation Partners’** deal for 14,000 new screens to be completed.

Having the highest quality is a necessary, but not sufficient, condition for long-term growth or survival. (Think Betamax, Apple’s early computers, etc.) Such an edge only matters when it’s combined with the right set of economics. The undoing of film-based GS 3D has been the release print. Cost is the key issue, although, as a presentation medium, film also has the potential for less-than-perfect exhibition quality in ways digital doesn’t.

Once there is a critical mass of digital 3D screens, I predict that the 15/70 print spigot will be turned off by the studios. There are already rumblings that this may happen with 2D DMR pictures. With IMAX 3D, the problem of cost is literally doubled. The studios, Imax Corp., and most independent producers have concluded that it’s nuts to keep eating the cost of 15/70 3D prints, not to mention the significant expense of shipping half a ton of film to every theater.

But what if Hollywood’s 3D plans don’t work as expected?

First, my bet, and it’s hardly a bold one, is that Hollywood won’t fail at this incarnation of 3D, which has already moved past gimmick and is well on its way to the mainstream. The technology works really well, and it’s economically efficient. You just have to follow the money trail. Everyone in the value chain wins: the producer, distributor, exhibitor, technology providers, and the consumer.

Some in the GS industry have said that the way Hollywood is planning for 3D won’t work. They suggest that Holly-

wood's latest attempt at 3D is flawed because it is "2.5D": the z-axis, or third dimension, is mostly behind the screen. I disagree. This sounds too much like "inside baseball" talk to me, and presumes something about the consumer reaction we don't know yet. It's also too easy to misread or rely too much on commercial theaters' experience with 3D in the 1950s or 1970s. But if there is a lesson that may apply now, it's that syncing up two strips of film in unreliable mechanical film projectors was as deadly to the fate of "old 3D" as not choosing the best stories and best talents for 3D treatment.

The recent Hollywood 3D films have worked well, and the new ones will work well, too. Or at least *well enough*, because 3D will be used to tell and enhance good stories. The studios are making their 3D plans based on the notion that 3D won't save a bad movie, or make it any better. Sounds like smart planning to me.

At the 3D Summit, a common refrain of many presenters from the studios and independents was how their view of the best use of 3D is the opposite of what 1950s and 1970s 3D films did to the point of exhaustion: poke you in the eye, or otherwise have things gratuitously lunge off the screen. Studio heads, producers, and directors all talked about avoiding "in-your-face-3D," because it jolts the viewer out of the suspension of disbelief necessary to good story-telling.

On one panel, veteran GS film producer **Charlotte Huggins** (VFX producer on *Wings of Courage*, and producer of last year's *Journey to the Center of the Earth*) said she used to think that some stories are "worthy" of 3D, and others are not, and that as a producer, "you had to look for those special 3D moments." She admitted that her thinking changed: she sees 3D as "applicable to almost everything." Taking a cue from an earlier panel discussion, she wondered aloud, "why not experience *My Dinner with Andre* in 3D?"

Charlotte's question was a conference punchline for many speakers — including Jim Cameron — picking up on a comment by Imax's **Greg Foster**, when he repeated a tired old quip that traces back (as I recall) to the early '90s at Imax Corp. The view of Imax executives then (and apparently still

held by some at Imax today) was that there would be no point in filming *My Dinner with Andre* in 3D. (For those who have not seen it, this 1981 film consists of a 90-minute philosophical discussion between two men in a restaurant.)

Second, even if Hollywood does stumble with 3D, so what? That could help GS 3D, too, depending on the reasons for the failure. Well-crafted, original 3D documentaries for institutional films have a proven track record. And most of the commercial IMAX 3D theaters are retrofits that could easily be converted back to conventional 2D exhibition at little or no cost, if need be.

**The wild card is
the consumer.**

**We don't know
too much about
what consumers
think about 3D,
or what they expect
from theatrical 3D.**

Even if Hollywood enjoys a big success with 3D, the current mix of different 3D brands needs to be clarified for the consumer. Audiences have been exposed to a dizzying array of brands: In-Tru 3D, Disney Digital 3D, RealD, Dolby 3D, XpanD, IMAX 3D. Some are "authoring" brands (i.e., for production), while others are "presentation" brands (i.e., for exhibition). For example, Disney releases are offered in "Disney Digital 3D," even though the 3D projection technology is provided by RealD or Dolby, etc.

What now?

If film-based GS 3D is in its twilight years, what should those with a vested interest in the giant-screen marketplace do now?

For filmmakers, especially those who make 3D documentaries for the giant-screen, I believe the explosion of new Hollywood 3D films will drive up quality of

GS 3D films and drive out those who can't deliver. One repercussion of DMR versions of Hollywood 2D films for commercial theaters is that it mercifully brought an end to poorly acted, wince-inducing "dramatic" sequences in GS documentaries. Similarly, the widespread deployment of digital 3D, with good 3D and good stories, will make the marketplace much less tolerant of GS 3D documentaries with low production values, poorly written scripts, or bad 2D-to-3D conversions.

In other words, this wave of Hollywood 3D will raise the bar for all GS 3D films. Considering the types of films in the Hollywood 3D pipeline, GS producers should raise the age of their target audience for 3D documentaries. Explore proven subjects, but with original stories and harder-hitting themes. And, I would suggest, producers should also pursue more innovative GS 3D treatments of concerts, sports, and other live entertainment.

Some say we should look to Imax Corp. to set the standard for GS digital 3D. What does that mean exactly? Imax has already set a standard for its brand of digital 3D. It's not necessarily "giant-screen," and some retrofits we've seen so far don't necessarily achieve Imax's own goal of a superior, immersive experience. (This is easily quantified by looking at horizontal and vertical field-of-view angles at some of the new IMAX digital auditoriums. See **James Hyder's** excellent article about this in the November 2008 issue of *LF Examiner*).

But if Imax's execution of its new digital standard works — that is, if consumers see good value at premium ticket prices, which makes Imax's JV model work — the standard will need no improvement, and the commercial IMAX digital theater exhibitors will be happy. Otherwise, either Imax will do a course correction, or perhaps one of the larger, established cinema vendors will figure it out and give Imax some new competition, assuming the market is there.

For the classic film-based GS 3D theaters, you have some time left to market your genuinely superior, immersive 3D experience (assuming your booth actually

(see **FRASER** on page 20)

(from **FRASER** on page 19)

provides superior presentation quality). Don't be tentative or timid. Seize the opportunity now. Plan a strong, strategic, multi-year theater-level marketing campaign. Work with your peers in the industry to figure out the best messaging that everyone can use.

(By the way, I believe the key messages must lend credibility to the promise of superior immersiveness by finding a non-geeky, consumer-understandable way to talk about the "giant" screen being filled by those glorious, bright pictures, with that wonderful depth of field, which only 15/70 film could have captured).

But you'll still have to plan for a digital 3D projection system. Within a few years, a digital 3D system for giant screens (80 feet wide or more) from Imax or Christie or Barco or Sony will be technically impressive and economical to buy and oper-

ate.

And what about giant-screen domes? You should plan for digital 3D, too. It's more complex, but solutions exist and are becoming more economical every year. You have probably already started your planning for digital. Now your plan to switch to digital, with 3D, will look more inevitable.

Finally, the wild card is the consumer. We don't know too much about what consumers think about 3D, or what they will expect from theatrical 3D in the future. I haven't heard of any fresh survey research in the theatrical or giant-screen industry about consumer perceptions of modern 3D, or the misperceptions people older than 45 may have, based on their experience with earlier, 35mm forms of 3D.

Admittedly, we're in uncharted territory here. But if we don't presume too much,

and we listen to and respect the consumer as we navigate the transition to digital 3D (even more than the advice of 'experts' who often have their own particular business interests), we should see 3D strengthen the giant-screen business, ensuring its long-term viability as the premium niche of motion picture entertainment.

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Journey to Mecca Premieres in Abu Dhabi

SK Films' *Journey to Mecca* had its world premiere in Abu Dhabi, United Arab Emirates, on Jan. 7.

As we reported last month (see *Shorts*, *LF Examiner*, December 2008), a temporary outdoor IMAX theater with a 70x100-foot (21x30-meter) screen was built for the three-day event. The film was screened three times each night for 6,500 people.

The film has since had its U.S. and European premieres at **The Henry Ford IMAX Theatre** in Dearborn, MI, and at **La Géode** in Paris, respectively. The Canadian premiere will be held at the **Ontario Science Center** in Toronto on Feb. 6.

Right: The 100-foot screen is raised. Below: a daytime view of the completed theater. Below right and opposite page: invited guests watching the film, which was screened in English and Arabic versions.



(from **SHORTS** on page 32)

Monsters 3D ad in Super Bowl

DreamWorks Animation will run a 3D ad for *Monsters Vs. Aliens* during the Super Bowl broadcast, Feb. 1. The 90-second trailer will use **ColorCode 3D** technology, developed by Copenhagen's **Steen Iversen** (formerly of the **Tycho Brahe Planetarium**) and **Svend Sorensen**. More than 150 million ColorCode glasses will be given out free at Pepsi and SoBe Life Water displays in 28,000 retailers in the U.S., including grocery, drug, and electronics retailers.

The glasses will also be usable for a special 3D episode of the NBC sitcom *Chuck*, later in February.

ColorCode is a sophisticated form of anaglyph viewing in which amber and blue filters with "complex spectral curves" separate the left and right eye views of a ColorCode image. Color information comes through the amber filter and depth information comes through the blue.

Iversen tells *LFX* that the system was selected because it is 2D-compatible, "meaning that commercials can be produced so [that] it is quite hard to notice anything strange when you watch them with the naked eye. Viewers without the glasses will not be alienated by blurry images. Besides, you get better colors than with traditional anaglyph."

Monsters Vs. Aliens will open in conven-

tional digital 3D and IMAX 3D theaters on March 27.

Odeon, UCI to digitize 111 screens

The UK-based **Odeon & UCI Cinemas** chain is planning to convert 111 of its 200 screens in Europe to conventional digital projection, in preparation for the large slate of 3D films expected in the next few years. According to CEO **Rupert Gavin**, "This is a steppingstone to getting all of the estate fully digital. In the UK, the full digital rollout will commence in 2009 and take a couple of years to complete."

Odeon & UCI converted three multiplex auditoriums to IMAX digital projection late last year, two in greater London and one in Manchester.

Journey in running for Oscar

Journey to the Center of the Earth 3D, from **Walden Media** and **New Line Cinema**, is one of seven films being considered for an Academy Award nomination for Best Visual Effects, the first time a 3D film has been in the running. At most, three of the seven will receive nominations for the award, which will be presented at the 81st Academy Awards ceremony, Feb. 22. The nominations will be announced on Jan. 22.

Journey was produced by **Charlotte Hug-gins**, a veteran giant-screen 3D producer whose credits include eight LF films with **nWave Pictures**, seven of which were 3D.



Worldwide LF Theater Inventory

As of January 1, 2009

By Manufacturer							
Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		3	1		7		11
GOTO		21		1			22
IMAX	3	73	52	8	237	8	382
IWRK		19	6		17	1	43
KINO		1	3		3		7
MEGA	1	3	6	1	15		26
Other		7	9		3		19
Total	4	127	77	11	282	9	510
By Format and Operator Type							
C = Commercial Standalone CT = Theme Park CM = Multiplex I = Institutional							
		C	CM	CT	I	Total	
Africa	8/70				1	1	
	15/70		2		1	3	
	Total		2		2	4	
Asia/Pac	D		4			4	
	8/70	5		5	20	30	
	10/70			2	19	21	
	15/70	16	22	2	32	72	
	Total	21	26	9	71	127	
Europe	D		2			2	
	8/70	3	6	5	10	24	
	15/70	7	27	5	12	51	
	Total	10	35	10	22	77	
Middle East	8/70		1			1	
	10/70				1	1	
	15/70	1	5		3	9	
	Total	1	6		4	11	
North America	D		43			43	
	8/70	6	6	1	25	38	
	15/70	26	83	3	89	201	
	Total	32	132	5	114	282	
South America	8/70				1	1	
	15/70	2	4		2	8	
	Total	2	4		3	9	
World	D		49			49	
	8/70	14	13	11	57	95	
	10/70			2	20	22	
	15/70	52	143	10	139	344	
	Total	66	205	23	216	510	
By 2D / 3D							
	2D	3D	Total				
Africa	3	1	4				
Asia/Pac	77	50	127				
Europe	33	44	77				
ME	3	8	11				
NA	106	176	282				
SA	2	7	9				
Total	224	286	510				

Bookings: January 2009 by Film

829 bookings of 87 films in 343 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 29.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
3DSun	Washington NASM	3/6/08	1/31/09		Boston NEA	2/15/08	3/31/09		Harahan AMC	1/23/09	3/09
AEK	Hague	2/11/08	3/1/09		Chattanooga	5/23/08	3/31/09		Harrisburg	1/23/09	3/09
	Lucerne	9/1/08	3/1/09		Chicago Imx	10/10/08	3/31/09		Henderson Reg	1/23/09	3/09
	Parker	11/1/08	5/1/09		Detroit SC	11/26/08			Homestead AMC	1/23/09	3/09
	Townsville	6/28/08	6/27/09		Kansas City Sci	9/5/08	3/31/09		Hooksett Zya	1/23/09	3/09
AfricAdv	Apple Valley Imx	3/13/08	4/30/09		Katowice CC	6/13/08	3/31/09		Houston GP AMC	1/23/09	3/09
	Berlin CS	5/1/08	4/30/09		Krakow CC	6/13/08	3/31/09		Houston Reg	1/23/09	3/09
	Lehi	10/17/08	10/16/09		Lodz CC	6/13/08	3/31/09		Indianapolis Imx	1/23/09	3/09
	Melbourne MV	2/14/08	2/13/09		Moscow Nes	6/10/08	3/31/09		Indianapolis Ker	1/23/09	3/09
	Quebec	5/16/08	5/15/09		New Orleans	3/14/08	3/31/09		Irvine Reg	1/23/09	3/09
	Sydney WBS	2/20/08	2/13/09		Nuremberg	3/13/08	3/31/09		Jacksonville AMC	1/23/09	3/09
	Winnipeg	10/10/08	10/9/09		Omaha Zoo	2/15/08	3/31/09		Kansas City AMC	1/23/09	3/09
AIA3D	Eilat Epic	3/1/07	3/1/09		Paris Geo	1/14/09	2/2/09		King of Prussia Reg	1/23/09	3/09
AJ	Little Rock AEC	10/10/08	1/31/09		Poznan CC	6/13/08	3/31/09		Knoxville Reg	1/23/09	3/09
Alamo	San Antonio 2D				Quebec	1/31/09	12/31/09		Lacey Reg	1/23/09	3/09
Alaska	Killeen	11/7/08	5/6/09		Rochester Cmk	10/10/08	3/31/09		Langley Cpx	1/23/09	3/09
ALBT	Madrid	3/5/08	3/5/09		Sinsheim	3/13/08	3/31/09		Lansing Cel	1/23/09	3/09
AlienAdv	Amneville	5/1/08	4/30/09		Sydney WBS	3/13/08	3/31/09		Las Vegas Bre	1/23/09	3/09
	Hastings	9/9/08	3/2/09		Virginia Beach AMSC	2/20/08	3/31/09		Las Vegas RR Reg	1/23/09	3/09
	Albuquerque	9/6/08	3/15/09		Warsaw CC	6/13/08	3/31/09		Las Vegas SA Reg	1/23/09	3/09
Alps	Chandigarh	10/1/08	9/30/09		Woodridge Cmk	10/10/08	3/31/09		Lincolnshire Reg	1/23/09	3/09
	Guayaquil	8/1/08	1/31/09	DarkKnig	Albany NY Reg	1/23/09	3/09		Little Rock DT	1/23/09	3/09
	Hong Kong SM	8/1/08	7/30/09		Alexandria AMC	1/23/09	3/09		Los Angeles CC AMC	1/23/09	3/09
	Madrid	9/15/08	9/14/09		Altamonte AMC	1/23/09	3/09		Los Angeles NA	1/23/09	3/09
	Paris Geo	5/1/08	4/30/09		Anaheim	1/23/09	3/09		Los Angeles UC AMC	1/23/09	3/09
	Pittsburgh CSC	6/6/08	6/30/09		Apple Valley Imx	1/23/09	3/09		Louisville NA	1/23/09	3/09
	Reno Fleisch	1/18/08	3/1/09		Arcadia AMC	1/23/09	3/09		Manchester NA	1/23/09	3/09
	Saint Louis SC	3/12/08	3/1/09		Atlantic City	1/23/09	3/09		Mesa DT	1/23/09	3/09
	Singapore SC	11/1/08	5/1/09		Augusta Reg	1/23/09	3/09		Mississauga Cpx	1/23/09	3/09
	Tijuana	8/1/08	9/1/09		Austin	1/23/09	3/09		Monterey CA	1/23/09	3/09
	Toronto OSC	12/15/08			Aventura AMC	1/23/09	3/09		Montreal Cpx	1/23/09	3/09
	Victoria DCI	9/12/08	3/11/09		Baltimore AMC	1/23/09	3/09		Nashville Reg	1/23/09	3/09
Amazon	Las Palmas	4/4/08	4/3/09		Batavia GQT	1/23/09	3/09		Natick JF	1/23/09	3/09
Animalop	Louisville SC	11/19/08			Bensalem AMC	1/23/09	3/09		New Orleans	1/23/09	3/09
	Lubbock	11/14/08	11/3/09		Boise Reg	1/23/09	3/09		New Rochelle Reg	1/23/09	3/09
	San Diego RHF	12/13/08	3/09		Boston AMC	1/23/09	3/09		New York Emp AMC	1/23/09	3/09
	Shreveport	9/13/08	9/12/09		Buford Reg	1/23/09	3/09		New York LS AMC	1/23/09	3/09
	Tampa MOSI	12/5/08	12/4/09		Burbank AMC	1/23/09	3/09		Noblesville GQT	1/23/09	3/09
Bears	Dwingeloo	12/08	12/09		Calgary Cpx	1/23/09	3/09		Norwalk	1/23/09	3/09
BP	Birmingham AL	9/6/08	3/31/09		Cathedral City	1/23/09	3/09		Olathe AMC	1/23/09	3/09
	Melbourne MV	7/28/08	7/27/09		Chantilly	1/23/09	3/09		Ontario Reg	1/23/09	3/09
Bugs	Edmonton Cpx	6/24/08			Cherry Hill AMC	1/23/09	3/09		Orange Park AMC	1/23/09	3/09
	Grand Blanc NCG	11/16/08	1/18/09		Chicago Imx	1/23/09	3/09		Orlando P Reg	1/23/09	3/09
	Grand Rapids Cel	5/31/08			Cincinnati NA	1/23/09	3/09		Philadelphia	1/23/09	3/09
	Melbourne MV	6/5/08			Col Springs Cmk	1/23/09	3/09		Phoenix AMC	1/23/09	3/09
	Parker	8/2/08			Colleyville	1/23/09	3/09		Portage GQT	1/23/09	3/09
	Poznan CC	9/21/07			Columbia AMC	1/23/09	3/09		Providence NA	1/23/09	3/09
	Raleigh	5/1/08	1/09		Columbus AMC	1/23/09	3/09		Quebec	1/23/09	3/09
	Saint Augustine	9/28/08	5/31/09		Dallas Cmk	1/23/09	3/09		Raleigh	1/23/09	3/09
	Sofia CC	9/21/07			Davenport	1/23/09	3/09		Reading JF	1/23/09	3/09
	Spokane	9/21/06			Dearborn	1/23/09	3/09		Reading RCT	1/23/09	3/09
	Tampa Cha	8/8/08	9/1/09		Deer Park Reg	1/23/09	3/09		Richmond Cpx	1/23/09	3/09
	Tijuana	10/30/06			Denver CC Reg	1/23/09	3/09		Rochester Cmk	1/23/09	3/09
	Xalapa	8/23/08	2/27/09		Des Moines	1/23/09	3/09		Sacramento Imx	1/23/09	3/09
CDS	Atlanta FMNH	1/2/09	2/27/09		Dublin Reg	1/23/09	3/09		Saint Augustine	1/23/09	3/09
	Cincinnati MC	1/3/09	4/19/09		Edmonton Cpx	1/23/09	3/09		Saint Louis Weh	1/23/09	3/09
	Fort Lauderdale	1/21/09			El Dorado Hills Reg	1/23/09	3/09		Saint Petersburg Muv	1/23/09	3/09
	Kaohsiung	1/1/09	6/30/09		Emeryville AMC	1/23/09	3/09		San Antonio San	1/23/09	3/09
	McMinnville	3/21/07	3/31/09		Evansville Sho	1/23/09	3/09		San Diego Reg	1/23/09	3/09
CRA	Cairo EMA	7/5/08	7/4/09		Fairfield Reg	1/23/09	3/09		San Francisco AMC	1/23/09	3/09
	Hartberg	6/2/08	6/1/09		Fitchburg Ker	1/23/09	3/09		San Jose AMC	1/23/09	3/09
	Pittsburgh CSC	3/1/08	6/1/09		Fort Lauderdale	1/23/09	3/09		Sandy	1/23/09	3/09
CTPA	Mumbai	9/15/08	4/14/09		Fort Myers Reg	1/23/09	3/09		Seattle PSC 2	1/23/09	3/09
	Tijuana	10/1/08	2/28/09		Fort Worth	1/23/09	3/09		Simi Valley Reg	1/23/09	3/09
CV	Sydney WBS	4/1/08	3/31/09		Fresno Reg	1/23/09	3/09		Spokane	1/23/09	3/09
Cyberwor	Ahmedabad	1/6/09	12/13/09		Garden City	1/23/09	3/09		Sterling Heights AMC	1/23/09	3/09
	Budapest CC	4/17/08	4/30/09		Gloucester Cpx	1/23/09	3/09		Stockton Reg	1/23/09	3/09
	Hong Kong BEA	11/6/08	11/5/09		Grand Blanc NCG	1/23/09	3/09		Sugar Land AMC	1/23/09	3/09
	Leon Exp	1/9/09	2/3/09		Grand Rapids Cel	1/23/09	3/09		Tallahassee	1/23/09	3/09
	Saint Petersburg NA	8/20/08	2/19/09		Halifax	1/23/09	3/09		Tampa AMC	1/23/09	3/09
D&W3D	Apple Valley Imx	10/10/08	3/31/09		Hamilton AMC	1/23/09	3/09		Tampa Cha	1/23/09	3/09
	Berlin CS	3/13/08	3/31/09		Hampton	1/23/09	3/09		Tampa MOSI	1/23/09	3/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DinoAliv	Tarentum Cmk	1/23/09	3/09	Augusta Reg	12/12/08	2/09		New Rochelle Reg	12/12/08	2/09	
	Tempe Imx	1/23/09	3/09	Aventura AMC	12/12/08	2/09		New York Emp AMC	12/12/08	2/09	
	Tigard Reg	1/23/09	3/09	Baltimore AMC	12/12/08	2/09		New York KB AMC	12/12/08		
	Tomball San	1/23/09	3/09	Bangkok	12/12/08	2/09		New York LS AMC	12/12/08	2/09	
	Toronto Cpx	1/23/09	3/09	Batavia GOT	12/12/08	2/09		Noblesville GQT	12/12/08	2/09	
	Torrance AMC	1/23/09	3/09	Bensalem AMC	12/12/08	2/09		Olathe AMC	12/12/08	2/09	
	Tukwila AMC	1/23/09	3/09	Boise Reg	12/12/08	2/09		Ontario Reg	12/12/08	2/09	
	Tulsa Cmk	1/23/09	3/09	Brooklyn SB Reg	12/12/08	2/09		Orange Park AMC	12/12/08	2/09	
	Vancouver Imx	1/23/09	3/09	Buenos Aires NA	12/08	2/09		Orlando P Reg	12/12/08	2/09	
	Virginia Beach AMC	1/23/09	3/09	Buford Reg	12/12/08	2/09		Paris Gau	12/12/08	2/09	
	Washington NMNH	1/23/09	3/09	Burbank AMC	12/12/08	2/09		Perth HCL	12/08	2/09	
	West Nyack Imx	1/23/09	3/09	Calgary Cpx	12/12/08	2/09		Philadelphia	12/12/08	2/09	
	West Palm Beach Muv	1/23/09	3/09	Cathedral City	12/17/08	2/09		Phoenix AMC	12/12/08	2/09	
	Westminster AMC	1/23/09	3/09	Cherry Hill AMC	12/12/08	2/09		Portage GQT	12/12/08	2/09	
	White Plains NA	1/23/09	3/09	Chicago Imx	12/12/08	2/09		Providence Imx	12/12/08		
	Williamsville Reg	1/23/09	3/09	Cincinnati NA	12/12/08	2/09		Providence NA	12/12/08	2/09	
	Winnipeg	1/23/09	3/09	Col Springs Cmk	12/24/08	2/09		Raleigh	12/12/08	2/09	
	Woodbridge AMC	1/23/09	3/09	Colleyville	12/12/08	2/09		Reading JF	12/12/08	2/09	
	Woodbridge Cpx	1/23/09	3/09	Columbia AMC	12/12/08	2/09		Reading RCT	12/12/08	2/09	
	Woodridge Cmk	1/23/09	3/09	Columbus AMC	12/12/08	2/09		Richmond Cpx	12/12/08	2/09	
	Ypsilanti NA	1/23/09	3/09	Council Bluffs Ker	12/12/08	2/09		Richmond SMV	12/12/08	1/22/09	
	Bradford	5/25/08	5/25/09	Cuernavaca Cmx	12/12/08	2/09		Rochester Cmk	12/12/08	2/09	
	Charlotte	4/9/08	3/29/09	Dallas Cmk	12/17/08	2/09		Sacramento Imx	1/2/09		
	Dearborn	4/4/07	3/31/09	Deer Park Reg	12/12/08	2/09		Saint Louis Weh	12/12/08	2/09	
	Denver MNS	9/23/08	3/31/09	Denver CC Reg	12/12/08	2/09		Saint Michael Cmg	12/12/08		
	Fort Worth	8/8/08	2/8/09	Dublin Reg	12/12/08	2/09		Saint Petersburg Muv	12/12/08	2/09	
	Galveston	6/6/07	5/25/09	Edmonton Cpx	12/12/08	2/09		Saint Petersburg NA	12/12/08	2/09	
	Garza Garcia	1/20/09	6/20/09	El Dorado Hills Reg	12/12/08	2/09		San Antonio San	12/12/08	2/09	
	Glasgow	5/2/08	5/2/09	Emeryville AMC	12/12/08	2/09		San Diego Reg	12/12/08	2/09	
	Hastings	1/3/08	1/30/09	Evansville Sho	12/12/08	2/09		San Francisco AMC	12/12/08	2/09	
	Jackson MS	1/7/08	5/30/09	Fairfield Reg	12/12/08	2/09		San Jose AMC	12/12/08	2/09	
	Kurashiki	7/8/08	1/11/09	Fitchburg Ker	12/12/08	2/09		Sandy	12/12/08	2/09	
	London SM	5/25/07	5/25/09	Fort Lauderdale	12/12/08	2/09		Santa Clara AMC	12/12/08	2/09	
	New York AMNH	5/18/07	5/1/09	Fort Myers Reg	12/12/08	2/09		Seattle PSC 2	12/17/08	2/09	
	Paris Geo	1/1/09	2/1/09	Fresno Reg	12/12/08	2/09		Seoul IPM CGV	12/08	2/09	
	Rochester MSC	9/15/08	3/31/09	Garden City	12/12/08	2/09		Simi Valley Reg	12/12/08	2/09	
	Seattle PSC 2	9/27/08	3/31/09	Glasgow	12/17/08	2/09		Spokane	12/12/08	2/09	
DIS	Stockholm	5/08	5/09	Gloucester Cpx	12/12/08	2/09		Sterling Heights AMC	12/12/08	2/09	
	Taichung ST	6/1/08	6/1/09	Grand Blanc NCG	12/12/08	2/09		Stockton Reg	12/12/08	2/09	
	Toyohashi	11/29/08	3/31/09	Grand Rapids Cel	12/12/08	2/09		Sugar Land AMC	12/12/08	2/09	
	Valencia Spn	9/15/08	2/15/09	Greenwich Ode	12/12/08	2/09		Sydney HCL	12/08	2/09	
	Taipei AM	1/1/09	6/30/09	Guadalajara Cpl	12/12/08	2/09		Taipei WVC	12/08	2/09	
	Toulouse	2/5/07	1/4/09	Halifax	12/12/08	2/09		Tampa AMC	12/12/08	2/09	
	Saint Paul	3/7/08	4/6/09	Hamilton AMC	12/12/08	2/09		Tampa Cha	12/12/08	2/09	
	Detroit SC	1/5/07	6/30/09	Hampton	12/17/08	2/09		Tarentum Cmk	12/12/08	2/09	
	Louisville SC	5/24/08	5/23/09	Harrisburg	12/12/08	2/09		Tigard Reg	12/12/08	2/09	
	Ahmedabad	5/15/08	5/14/09	Henderson Reg	12/12/08	2/09		Tomball San	12/12/08	2/09	
DOL	Berlin CS	4/6/06	3/31/09	Hong Kong BEA	12/12/08	2/09		Toronto Cpx	12/12/08	2/09	
	Birmingham UK	2/1/07	1/09	Hooksett Zya	12/12/08	2/09		Torrance AMC	12/12/08	2/09	
	Bradford	2/10/07	4/9/09	Houston GP AMC	12/12/08	2/09		Tukwila AMC	12/12/08	2/09	
	Dayton	6/13/07	5/09	Houston Reg	12/12/08	2/09		Tulsa Cmk	12/12/08	2/09	
	Detroit SC	1/10/09	7/10/09	Indianapolis Ker	12/12/08	2/09		Virginia Beach AMC	12/12/08	2/09	
	Eilat Epic	4/1/08	4/1/09	Irvine Reg	12/12/08	2/09		West Nyack Imx	12/12/08	2/09	
	Fort Worth	6/1/08	5/31/09	Istanbul AFM	12/12/08	2/09		West Palm Beach Muv	12/12/08	2/09	
	Glasgow	8/20/07	9/19/09	Jacksonville AMC	12/12/08	2/09		Westminster AMC	12/12/08	2/09	
	Hague	7/1/06	3/1/09	Kansas City AMC	12/12/08	2/09		White Plains NA	12/12/08	2/09	
	Lodz CC	2/15/08	2/14/09	King of Prussia Reg	12/12/08	2/09		Williamsville Reg	12/12/08	2/09	
DS3D	London SM	10/26/07	3/2/09	Knoxville Reg	12/12/08	2/09		Wimbledon Ode	12/12/08	2/09	
	Lucerne	9/1/07	3/1/09	Lacey Reg	12/12/08	2/09		Woodbridge AMC	12/12/08	2/09	
	Malaga Yel	2/1/08	1/31/09	Langley Cpx	12/12/08	2/09		Woodbridge Cpx	12/12/08	2/09	
	Melbourne MV	4/13/06	2/28/09	Lansing Cel	12/12/08	2/09		Woodridge Cmk	12/12/08	2/09	
	Moscow Nes	5/31/06	5/31/09	Las Vegas Bre	12/12/08	2/09		Ypsilanti NA	12/12/08	2/09	
	Nuremberg	11/15/07	11/14/09	Las Vegas RR Reg	12/12/08	2/09		Everest	Al Khobar	10/1/08	9/30/09
	Osaka Sun	9/1/06	7/31/09	Las Vegas SA Reg	12/12/08	2/09			Madrid	7/1/08	12/31/09
	Paris Geo	4/1/07	6/30/09	Lincolnshire Reg	12/12/08	2/09			Saint Augustine	3/14/08	1/31/09
	Poitiers Imax 3D	2/1/07	1/31/10	Little Rock DT	12/12/08	2/09			Tampa MOSI	11/14/08	
	Reading RCT	11/2/08	6/30/09	London BFI	12/17/08	2/09			Chantilly	12/10/04	10/15/09
DTESS	Salt Lake City CP	3/3/06	3/2/09	Los Angeles CC AMC	12/12/08	2/09		Extreme FightPil	Corpus Christi	2/3/05	10/31/09
	Shanghai STM 3D	7/1/08	6/30/09	Los Angeles NA	12/12/08	2/09			Dayton	12/3/04	10/15/09
	Stockholm	5/11/07	2/15/09	Los Angeles UC AMC	12/12/08	2/09			Garden City	12/10/04	10/15/09
	Sydney WBS	5/25/06	5/24/09	Louisville NA	12/12/08	2/09			McMinnville	3/21/07	3/14/09
	Toronto OSC	1/25/08	1/17/09	Manchester NA	12/12/08	2/09			Pensacola	4/10/07	10/31/09
	Townsville	7/17/06	7/6/09	Manchester Ode	12/12/08	2/09		FMTTM	Washington NASM	3/11/05	10/09
	Valencia Spn	7/1/08	6/30/09	Manila	12/12/08	2/09			Amneville	11/1/08	10/31/09
	Washington NMNH	9/26/08	10/31/09	Melbourne HCL	12/08	2/09			Baltimore MSC	10/15/08	6/09
	Albany NY Reg	12/12/08	2/09	Melbourne MV	12/08	2/09			Bangkok	10/30/08	9/30/09
	Alexandria AMC	12/12/08	2/09	Mesa DT	12/12/08	2/09			Berlin CS	12/1/08	11/30/09
	Altamonte AMC	12/12/08	2/09	Mexico City Per Cpl	12/12/08	2/09			Bogota PA	3/14/08	3/13/09
	Amsterdam PN	12/12/08	2/09	Mexico City Uni Cpl	12/12/08	2/09			Bradford	10/8/08	10/2/09
	Anaheim	12/12/08	2/09	Mississauga Cpx	12/12/08	2/09			Budapest CC	1/8/09	1/7/10
	Ankara AFM	12/12/08	2/09	Monterrey Cpl	12/12/08	2/09			Calgary TWS	11/8/08	11/7/09
	Apple Valley Imx	12/17/08	2/09	Montreal Cpx	12/12/08	2/09			Columbus COSI	8/22/08	2/21/09
	Arcadia AMC	12/12/08	2/09	Nashville Reg	12/12/08	2/09			Garden City	8/8/08	6/30/09
	Atlantic City	12/17/08	2/09	Natick JF	12/12/08	2/09			Houston MNS	8/21/08	1/31/09

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FOK FON	Jersey City	10/1/08	3/31/09	GP	Seattle PSC 2	4/9/08	3/09	MOE	Boston MOS	7/1/06	6/30/09
	Kansas City Sci	9/6/08	5/28/09		Shreveport	6/14/08	6/09	Penrith	3/20/08	3/20/09	
	Katowice CC	10/30/08	9/30/09		Singapore SC	5/1/08	4/09	MOF	Pensacola	11/8/96	
	Krakow CC	10/30/08	9/30/09		Sinsheim	6/1/08	5/09	MOTGL	Cleveland	7/21/08	1/31/09
	Kuwait City	10/1/08	9/30/09		Sudbury	9/2/08	9/09		Detroit SC	7/31/08	6/09
	Leon Exp	12/1/08	5/31/09		Taipei AM	9/28/08	9/27/09		Milwaukee	6/13/08	3/19/09
	Lodz CC	10/30/08	9/30/09		Tampa MOSI	5/2/08	5/09		Saint Louis SC	9/19/08	9/19/09
	London BFI	10/3/08	10/2/09		Tempe Imx	3/21/08	3/09		Saint Paul	9/12/08	1/8/09
	London SM	10/3/08	10/2/09		Vancouver TWS	4/9/08	3/09	MOTN	Sudbury	5/5/08	
	Lucerne	12/1/08	11/30/09		Winnipeg	5/1/08	3/09		Toronto OSC	5/9/08	12/31/09
	Melbourne MV	9/12/08	9/10/09	Boston MOS	10/08	2/09	Chandigarh		10/1/08	9/30/09	
	Mexicali	12/20/08	6/20/09	Raleigh	1/6/09	6/09	Davenport		8/15/08	1/9/09	
	Mobile	8/8/08	2/7/09	Richmond SMV	11/1/08	1/4/09	Hampton		3/7/08	3/15/09	
	Montreal SC	9/30/08	1/6/09	Charlotte	7/11/08	7/14/09	Norwalk		7/1/08	6/30/09	
	Moscow Nes	8/22/08	8/21/09	Hutchinson	11/28/08	1/1/09	Seattle PSC 1	10/1/08	9/15/09		
	Oklahoma City	11/6/08	1/09	San Simeon DCI	8/17/96		Mummie3D	Kuwait City	6/19/08	6/12/09	
	Poznan CC	10/30/08	9/30/09	Baton Rouge	3/1/08	2/28/09		London SM	3/21/08	3/21/09	
	Prague CC	1/8/09	1/7/10	Hague	6/15/07	9/30/09		Moscow Nes	12/10/08	6/12/09	
	Quebec	1/19/09	1/18/10	Memphis Pink	8/12/08	5/25/09		Paris Geo	1/1/09	6/30/09	
	Salt Lake City CP	8/8/08	2/7/09	Myrtle Beach DCI	8/19/08	8/18/09	Mummies	San Antonio 3D	3/14/08	3/14/09	
	Singapore DC	12/1/08	1/31/09	Paris Geo	1/16/08	1/15/09		Alamogordo	7/14/08	2/1/09	
	Speyer Imax	12/18/08	12/17/09	Calgary TWS	1/09	12/09		Berlin CS	10/21/08	2/15/09	
	Tampa MOSI	8/8/08	2/15/09	Hartberg	4/08	4/09		Bogota Mal	9/1/08	9/1/09	
	Warsaw CC	10/30/08	9/30/09	Kuwait City	1/09	12/09		Fort Worth	8/8/08	2/8/09	
	Kuwait City	4/17/00	4/09	Spokane	1/09	12/09		Galineau	12/18/08	5/3/09	
	Boston MOS	5/28/04		Tallahassee	1/2/09			Lubbock	10/10/08	4/10/09	
	Calgary TWS	3/20/05		Houston MNS	1/5/09	5/21/09		Memphis Pink	11/15/08	11/13/09	
	Chantilly	3/6/08		Kiev KT	4/1/08	7/31/09		Osaka Sun	9/2/08	3/6/09	
	Des Moines	4/7/06		Nanjing YSTC	2/1/08	1/31/09	Oulu	1/10/09	6/12/09		
	Hartberg	6/1/07	4/09	Ricclone	3/8/08	3/1/10	Pittsburgh CSC	8/29/08	8/29/09		
	Hibbing	3/7/08	3/7/09	Charleston WV	11/7/08	3/6/09	Stockholm	5/08	5/09		
	Hong Kong SM	4/1/08	3/31/09	Erie	11/30/08	6/30/09	MysticInd	Tijuana	9/1/08	3/31/09	
	Indianapolis Imx	8/1/08	7/31/09	Dallas MNS	10/20/08	3/6/09		Atlanta FMNH	1/3/09	2/13/09	
	Nagasaki SM	12/21/08	3/31/09	Erie	7/1/08	5/1/09		Philadelphia	11/4/08	3/15/09	
	Nanchang	12/11/08	3/31/09	Vancouver TWS	12/5/08	3/12/09		Syracuse	9/20/08	4/30/09	
	Shijiazhuang	3/1/08	2/09	Dearborn	9/26/08	9/26/09	ND	New Delhi ICC			
	Spokane	8/20/04		Dongguan SCM	12/28/08	12/31/09	Niagara	Niagara Can DCI	7/1/86		
	Budapest CC	9/18/08	9/17/09	Nanchang	5/1/08			Niagara NY DCI	5/1/07		
	Guayaquil	11/16/06	11/15/09	Noblesville GQT	11/19/08		OO	Bristol	2/16/08	2/16/09	
	Grand Canyon DCI	11/1/99	12/09	Pittsburgh CSC	1/09	5/09		San Diego NHM	3/31/01	12/09	
	Atlanta FMNH	3/26/08	3/09	Saint Augustine	4/18/07			Shijiazhuang	2/1/08	2/1/10	
	Atlantic City	10/15/08	6/30/09	Saint Louis Arch	1/2/08	1/5/09	OW3D	Syracuse	2/15/08	2/14/09	
	Austin	3/14/08	3/09	Shijiazhuang	12/1/08	3/31/09		Victoria DCI	1/16/09	4/16/09	
	Berlin CS	6/1/08	5/09	Yellowstone	6/15/02			Katowice CC	1/15/09	12/31/09	
	Boston NEA	6/22/08	6/09	Atlanta FMNH	11/27/08	1/4/09		Krakow CC	5/18/07	3/31/09	
	Branson	4/9/08	3/09	Austin	11/28/08	1/4/09		Nuremberg	7/29/04	3/31/09	
	Chattanooga	4/9/08	3/09	Chattanooga	11/21/08	1/6/09	Prague CC	1/19/08	3/31/09		
Chicago MSI	5/30/08	5/09	Fort Lauderdale	11/27/08	1/4/09	Ozarks	Branson	1/93	12/09		
Davenport	4/9/08	3/09	Galveston	11/21/08	1/30/09	PolarExp	Jersey City	11/28/08	1/3/09		
Denver MNS	8/4/08	8/3/09	Garden City	11/15/08	1/6/09		McMinnville	11/21/08	1/4/09		
Des Moines	3/14/08	3/09	Hampton	11/27/08	1/4/09		Raleigh	11/28/08	1/09		
Duluth	4/24/08	3/09	Harrisburg	11/15/08	1/4/09	Pulse	Jackson MS	10/14/08	4/26/09		
Durban	3/28/08	3/09	Louisville SC	11/15/08	1/6/09	RATW	Fort Worth	1/10/09	2/15/09		
Edmonton TWS	6/21/08	6/09	Lubbock	11/15/08	1/5/09		McMinnville	1/5/09	6/09		
Fort Lauderdale	3/28/08	3/09	Mexico City Pap	12/1/08	1/31/09	Rheged	Penrith	7/1/00			
Galveston	4/9/08	3/09	Norwalk	11/24/08	1/4/09	Roar	Des Moines	4/2/08	3/31/09		
Galineau	9/26/08	9/25/09	Omaha Zoo	11/21/08	1/4/09		Dwingeloo	7/1/07	6/30/09		
Hague	4/21/08	4/09	Tijuana	11/15/08	1/15/09		Regina	10/10/08	10/10/09		
Hampton	4/9/08	3/09	Toronto OSC	11/15/08	1/6/09	RovMars	Boston MOS	1/17/09			
Harrisburg	3/22/08	3/09	Vancouver TWS	12/1/08	4/6/09		Vancouver TWS	1/7/09			
Houston MNS	5/23/08	5/09	Calgary TWS	3/14/08	3/14/09		SAA	Boston MOS	10/1/08	6/30/09	
Hutchinson	5/7/08	4/09	Cocoa	2/1/08	1/30/09		Indianapolis Imx	8/1/08	7/31/09		
Louisville SC	11/28/08	11/27/09	Memphis Pink	8/12/08	5/25/09		Pittsburgh CSC	6/1/08	6/30/09		
Lubbock	6/6/08	6/09	LOLL Madagasc	Loch Lomond	7/24/02	SC SeaMonst	Shreveport	1/2/09	12/31/09		
Lucerne	6/27/08	6/09		Birmingham UK	11/29/08		1/09	Athens Eug	11/1/08	10/31/09	
Melbourne MV	1/3/09			Bradford	11/29/08		1/09	Baltimore MSC	2/1/08	6/30/09	
Milwaukee	3/21/08	3/09		Davenport	12/17/08			Bangkok	3/15/08	3/15/09	
Mobile	1/9/09	6/7/09		Fitchburg Ker	12/10/08		1/09	Barcelona	10/6/08	10/6/09	
Montreal SC	4/23/08	4/09		Greenwich Ode	12/4/08		1/09	Birmingham UK	12/07	12/09	
Myrtle Beach DCI	4/9/08	3/09		Houston MNS	11/26/08		1/09	Bogota Mal	12/4/08	12/4/09	
Norwalk	10/10/08	6/18/09		Indianapolis Ker	12/10/08		1/09	Bucharest CC	12/08	12/09	
Oklahoma City	3/18/08	3/09		London BFI	11/29/08		1/09	Budapest CC	12/08	12/09	
Orlando SC	1/9/09	6/7/09		Manchester Ode	11/29/08		1/09	Calgary TWS	12/15/07		
Pensacola	12/31/08		Norwalk	12/19/08			Copenhagen	3/12/08	2/28/09		
Philadelphia	7/11/08	7/09	Tampa MOSI	12/15/08	2/09		Garza Garcia	9/4/08	3/4/09		
Phoenix ASC	4/9/08	3/09	Wimbledon Ode	12/10/08	1/09		Hastings	3/3/08	5/31/09		
Portland OMSI	3/21/08	3/09	Winnipeg	12/19/08			Jersey City	7/1/08	6/30/09		
Raleigh	4/9/08	3/09	MagDes	Hong Kong BEA	11/6/08	11/5/09	Kuwait City	12/7/08	6/6/09		
Regina	3/14/08	3/09		Kofu	1/17/09	4/5/09	London BFI	12/07	10/09		
Sacramento Imx	4/9/08	3/09		KSC 2	9/23/05		London SM	10/26/07	10/20/09		
Saint Augustine	3/14/08	3/09		Nanjing YSTC	12/15/08	12/14/09	Lubbock	1/23/09	1/23/10		
Saint Paul	1/1/09	12/09		Speyer Dome	10/3/08	4/3/09	Madrid	10/16/08	10/16/09		
San Diego NHM	3/14/08	3/09		Tondabayashi	10/25/08	4/4/09	Manila	11/1/08	3/31/09		
San Jose Tech	1/16/09			Norwalk	1/16/09	6/18/09	Memphis Pink	6/28/08	2/6/09		
			MJTTM								

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Mexico City Pap	5/13/08	1/12/09		Garza Garcia	11/14/08	1/14/09		Bogota Mal	1/15/09	6/30/09
	Milwaukee	1/5/09	10/1/09		Glasgow	12/1/08	1/09		Boston MOS	8/1/08	1/31/09
	Moscow Nes	2/27/08	2/27/09		Harrisburg	12/26/08	1/3/09		Boston NEA	10/14/08	6/30/09
	Myrtle Beach DCI	4/9/08	2/1/09		Katowice CC	12/28/08	1/09		Columbus COSI	1/7/09	5/30/09
	Orlando SC	6/20/08	2/28/09		Kiev KT	12/12/08	3/09		Galveston	5/23/08	5/23/09
	Osaka Sci	6/1/08	5/30/09		Krakow CC	11/28/08	1/09		Guayaquil	1/15/09	12/31/09
	Paris Geo	3/19/08	3/19/09		Mexicali	11/10/08	1/17/09		Hutchinson	11/26/08	6/30/09
	Quebec	6/15/08	5/30/09		Mobile	11/28/08	1/4/09		Lehi	6/6/08	6/30/09
	San Jose Tech	4/4/08	3/31/09		Montreal SC	11/3/08	1/5/09		Los Angeles CSC	8/15/08	
	Schenectady	8/1/08	7/31/09		Moscow Nes	12/18/08	1/09		Montreal SC	9/10/08	4/30/09
	Sofia CC	12/08	12/09		Myrtle Beach DCI	11/28/08	2/09		New Orleans	1/9/09	12/31/09
	Stockholm	5/16/08	5/16/09		Nanjing YSTC	12/15/08	1/09		New York AMNH	1/15/09	6/30/09
	Tallahassee	1/1/09	6/30/09		New Orleans	11/14/08	1/4/09		Nuremberg	1/15/09	6/30/09
	Torreón Mar	9/25/08	2/25/09		Poznan CC	11/15/08	1/09		Omaha Zoo	3/21/08	3/21/09
Sharks3D	Alamogordo	1/1/09	6/30/09		Prague CC	12/4/08	1/09		Paris Geo	1/1/09	2/1/09
	Barcelona	1/17/07	3/31/09		Quebec	11/21/08	1/15/09		Pittsburgh CSC	6/13/08	6/13/09
	Cathedral City	1/2/09	6/30/09		Saint Louis SC	11/28/08	1/4/09		Portland OMSI	9/26/08	4/30/09
	London SM	10/27/07			Saint Petersburg NA	11/6/08	2/09		Raleigh	7/4/08	1/31/09
	Monterey CA	1/5/09	6/30/09		Salt Lake City CP	11/28/08	1/15/09		Sacramento Imx	11/1/08	3/19/09
	Regina	7/1/08	3/31/09		Seoul IPM CGV	12/20/08	1/09		Saint Augustine	9/10/08	3/31/09
	Saint Louis SC	10/23/08	3/31/09		Shreveport	11/22/08	1/2/09		San Diego RHF	12/13/08	5/09
SI	Sofia CC	2/1/08	3/31/09		Sofia CC	12/5/08	1/09		Singapore SC	9/1/08	2/28/09
	Hague	10/6/08	2/15/09		Sydney WBS	11/6/08	2/09		Taichung ST	12/20/08	12/31/09
	Harbin	12/15/08	12/14/09		Tallahassee	11/28/08	1/1/09		Vancouver Imx	10/12/08	3/30/09
SM3	West Palm Beach Muv	9/14/07	9/22		Tijuana	11/15/08	1/09	WOC	Poitiers Imax 3D	2/1/08	2/28/09
SOLOE	Nanjing YSTC	2/1/08	1/31/09		Townsville	12/8/08	1/14/09	WS3D	Amneville	6/1/08	5/31/09
SpaceEle	Singapore DC	1/1/09	4/30/09		Vancouver Imx	11/28/08	1/1/09	WTW	Des Moines	11/16/08	
SpaceSta	Beijing CFM	7/1/07	6/30/09		Warsaw CC	11/28/08	1/09		Guayaquil	2/1/08	2/1/09
	Coomera	8/1/07	7/31/09		Winnipeg	11/28/08	1/6/09		Philadelphia	10/06	12/09
	Garden City	1/1/09	6/30/09	ToFly	Warner Robins	7/92			Regina	2/8/08	2/09
	Guangdong	10/1/08	9/30/09		Washington NASM	7/1/76		ZionCany	Zion	5/24/94	
	Kiev KT	4/1/08	3/31/09		Busan CGV	12/11/08	3/31/09				
	Reading RCT	11/1/08	6/09	Trex	Hong Kong BEA	1/1/09	12/31/09				
	Saint Petersburg NA	9/5/08	9/4/09	TRF	Calgary TWS	6/1/08	5/31/09				
	Toulouse	5/10/05	1/09	TTL	Birmingham AL	1/2/09	5/31/09				
SU	Dayton	9/30/08	9/30/09	U23D	Austin	11/16/08					
SVTS	Aguascalientes	12/12/08	1/6/09		Dubai IBSM	12/28/08	2/4/09				
	Amneville	12/3/08	1/09	VanGogh	San Diego RHF	12/13/08	3/09				
	Batavia GQT	11/19/08	1/4/09	VOTDS	Killeen	8/1/08	2/1/09				
	Berlin CS	11/20/08	1/10/09	Vulcania	Vulcania	2/22/02					
	Birmingham UK	12/13/08	1/09	WATE	Katoomba	6/1/97					
	Bogota PA	12/13/08	1/09	Whales	Albany GA	2/22/08	2/22/09				
	Bradford	11/22/08	1/09	WildOcea	Atlanta FMNH	7/19/08	1/19/09				
	Budapest CC	11/20/08	1/09		Austin	9/27/08	3/27/09				
	Chicago Imx	12/5/08	1/5/09		Berlin CS	1/15/09	6/30/09				

January 2009 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Aguascalientes	SVTS	12/12/08	1/6/09		MysticInd	1/3/09	2/13/09		DS3D	4/6/06	3/31/09
Ahmedabad	Cyberwor	1/6/09	12/13/09		WildOcea	7/19/08	1/19/09		FMTTM	12/1/08	11/30/09
	DS3D	5/15/08	5/14/09	Atlantic City	DarkKnig	1/23/09	3/09		GCA	6/1/08	5/09
Al Khobar	Everest	10/1/08	9/30/09		DTES	12/17/08	2/09		Mummies	10/21/08	2/15/09
Alamogordo	Mummies	7/14/08	2/1/09		GCA	10/15/08	6/30/09		SVTS	11/20/08	1/10/09
	Sharks3D	1/1/09	6/30/09	Augusta Reg	DarkKnig	1/23/09	3/09		WildOcea	1/15/09	6/30/09
Albany GA	Whales	2/22/08	2/22/09		DTES	12/12/08	2/09	Birmingham AL	BP	9/6/08	3/31/09
Albany NY Reg	DarkKnig	1/23/09	3/09	Austin	DarkKnig	1/23/09	3/09		TTL	1/2/09	5/31/09
	DTES	12/12/08	2/09		GCA	3/14/08	3/09	Birmingham UK	DS3D	2/1/07	1/09
Albuquerque	Alps	9/6/08	3/15/09		LBC	11/28/08	1/4/09		Madagasc	11/29/08	1/09
Alexandria AMC	DarkKnig	1/23/09	3/09		U23D	11/16/08			SeaMonst	12/07	12/09
	DTES	12/12/08	2/09		WildOcea	9/27/08	3/27/09		SVTS	12/13/08	1/09
Altamonte AMC	DarkKnig	1/23/09	3/09	Aventura AMC	DarkKnig	1/23/09	3/09	Bogota Mal	Mummies	9/1/08	9/1/09
	DTES	12/12/08	2/09		DTES	12/12/08	2/09		SeaMonst	12/4/08	12/4/09
Amneville	AlienAdv	5/1/08	4/30/09	Baltimore AMC	DarkKnig	1/23/09	3/09		WildOcea	1/15/09	6/30/09
	FMTTM	11/1/08	10/31/09		DTES	12/12/08	2/09	Bogota PA	FMTTM	3/14/08	3/13/09
	SVTS	12/3/08	1/09	Baltimore MSC	FMTTM	10/15/08	6/09		SVTS	12/13/08	1/09
	WS3D	6/1/08	5/31/09		SeaMonst	2/1/08	6/30/09	Boise Reg	DarkKnig	1/23/09	3/09
Amsterdam PN	DTES	12/12/08	2/09		DTES	12/12/08	2/09		DTES	12/12/08	2/09
Anaheim	DarkKnig	1/23/09	3/09	Bangkok	FMTTM	10/30/08	9/30/09	Boston AMC	DarkKnig	1/23/09	3/09
	DTES	12/12/08	2/09		SeaMonst	3/15/08	3/15/09	Boston MOS	FON	5/28/04	
Ankara AFM	DTES	12/12/08	2/09	Barcelona	SeaMonst	10/6/08	10/6/09		GP	10/08	2/09
Apple Valley Imx	AfricAdv	3/13/08	4/30/09		Sharks3D	1/17/07	3/31/09		MOE	7/1/06	6/30/09
	D&W3D	10/10/08	3/31/09	Batavia GQT	DarkKnig	1/23/09	3/09		RovMars	1/17/09	
	DarkKnig	1/23/09	3/09		DTES	12/12/08	2/09		SAA	10/1/08	6/30/09
	DTES	12/17/08	2/09		SVTS	11/19/08	1/4/09		WildOcea	8/1/08	1/31/09
Arcadia AMC	DarkKnig	1/23/09	3/09	Baton Rouge	HOTB	3/1/08	2/28/09	Boston NEA	D&W3D	2/15/08	3/31/09
	DTES	12/12/08	2/09	Beijing CFM	SpaceSta	7/1/07	6/30/09		GCA	6/22/08	6/09
	SeaMonst	11/1/08	10/31/09	Bensalem AMC	DarkKnig	1/23/09	3/09		WildOcea	10/14/08	6/30/09
Athens Eug	CDS	1/2/09	2/27/09		DTES	12/12/08	2/09	Bradford	DinoAliv	5/25/08	5/25/09
Atlanta FMNH	GCA	3/26/08	3/09		AfricAdv	5/1/08	4/30/09		DS3D	2/10/07	4/9/09
	LBC	11/27/08	1/4/09		D&W3D	3/13/08	3/31/09		FMTTM	10/8/08	10/2/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Branson	Madagasc	11/29/08	1/09	Denver MNS	DTESS	12/12/08	2/09	Guangdong Guayaquil	SpaceSta	10/1/08	9/30/09
	SVTS	11/22/08	1/09		DinoAliv	9/23/08	3/31/09		Alps	8/1/08	1/31/09
	GCA	4/9/08	3/09		GCA	8/4/08	8/3/09		Galapago	11/16/06	11/15/09
	Ozarks	1/93	12/09	Des Moines	DarkKnig	1/23/09	3/09		WildOcea	1/15/09	12/31/09
Bristol	OO	2/16/08	2/16/09		FON	4/7/06		Hague	WTW	2/1/08	2/1/09
Brooklyn SB Reg	DTESS	12/12/08	2/09		GCA	3/14/08	3/09		AEK	2/11/08	3/1/09
Bucharest CC	SeaMonst	12/08	12/09		Roar	4/2/08	3/31/09		DS3D	7/1/06	3/1/09
Budapest CC	Cyberwor	4/17/08	4/30/09	Detroit SC	WTW	11/16/08			GCA	4/21/08	4/09
	FMTTM	1/8/09	1/7/10		D&W3D	11/26/08			HOTB	6/15/07	9/30/09
	Galapago	9/18/08	9/17/09		Dolphins	1/5/07	6/30/09	Halifax	SI	10/6/08	2/15/09
	SeaMonst	12/08	12/09		DS3D	1/10/09	7/10/09		DarkKnig	1/23/09	3/09
Buenos Aires NA	SVTS	11/20/08	1/09	Dongguan SCM	MOTGL	7/31/08	6/09		DTESS	12/12/08	2/09
	DTESS	12/08	2/09		L&C	12/28/08	12/31/09	Hamilton AMC	DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	3/09		U23D	12/28/08	2/4/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09	Dublin Reg	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
Burbank AMC	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09	Hampton	DTESS	12/17/08	2/09
	DTESS	12/12/08	2/09		GCA	4/24/08	3/09		GCA	4/9/08	3/09
	Trex	12/11/08	3/31/09		GCA	3/28/08	3/09		LBC	11/27/08	1/4/09
	CRA	7/5/08	7/4/09	Duluth	Bears	12/08	12/09		MOTN	3/7/08	3/15/09
Busan CGV	DarkKnig	1/23/09	3/09		Roar	7/1/07	6/30/09	Harahan AMC	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		Bugs	6/24/08			SI	12/15/08	12/14/09
	Calgary Cpx	FMTTM	11/8/08		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	FON	3/20/05			DTESS	12/12/08	2/09	Harrisburg	DTESS	12/12/08	2/09
Calgary TWS	HumanBod	1/09	12/09	Edmonton TWS	GCA	6/21/08	6/09		GCA	3/22/08	3/09
	LivingSe	3/14/08	3/14/09		AlA3D	3/1/07	3/1/09		LBC	11/15/08	1/4/09
	SeaMonst	12/15/07			DS3D	4/1/08	4/1/09		SVTS	12/26/08	1/3/09
	TRF	6/1/08	5/31/09	El Dorado Hills Reg	DarkKnig	1/23/09	3/09	Hartberg	CRA	6/2/08	6/1/09
Cathedral City	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09		FON	6/1/07	4/09
	DTESS	12/17/08	2/09		DarkKnig	1/23/09	3/09		HumanBod	4/08	4/09
	Sharks3D	1/2/09	6/30/09	Emeryville AMC	DTESS	12/12/08	2/09	Hastings	AlienAdv	9/9/08	3/2/09
Chandigarh	Alps	10/1/08	9/30/09		JGWC	11/30/08	6/30/09		DinoAliv	1/3/08	1/30/09
	MOTN	10/1/08	9/30/09		JIAC	7/1/08	5/1/09		SeaMonst	3/3/08	5/31/09
	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09	Henderson Reg	DarkKnig	1/23/09	3/09
Chantilly	FightPil	12/10/04	10/15/09	Evansville Sho	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09
	FON	3/6/08			DarkKnig	1/23/09	3/09		FON	3/7/08	3/7/09
	JGWC	11/7/08	3/6/09		DTESS	12/12/08	2/09		DarkKnig	1/23/09	3/09
	DinoAliv	4/9/08	3/29/09	Fairfield Reg	DarkKnig	1/23/09	3/09	Homestead AMC	DarkKnig	1/23/09	3/09
Charlotte	Greece	7/11/08	7/14/09		DTESS	12/12/08	2/09		Cyberwor	11/6/08	11/5/09
	D&W3D	5/23/08	3/31/09	Fitchburg Ker	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09
	GCA	4/9/08	3/09		Madagasc	12/10/08	1/09		MagDes	11/6/08	11/5/09
Chattanooga	LBC	11/21/08	1/6/09	Fort Lauderdale	CDS		1/21/09	Hong Kong BEA	Trex	1/1/09	12/31/09
	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		Alps	8/1/08	7/30/09
	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09		FON	4/1/08	3/31/09
	DTESS	12/12/08	2/09	Fort Myers Reg	GCA	3/28/08	3/09	Hooksett Zya	DarkKnig	1/23/09	3/09
Chicago Imx	D&W3D	10/10/08	3/31/09		LBC	11/27/08	1/4/09		DTESS	12/12/08	2/09
	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09	Fort Worth	DTESS	12/12/08	2/09	Houston GP AMC	DTESS	12/12/08	2/09
Chicago MSI	SVTS	12/5/08	1/5/09		DarkKnig	1/23/09	3/09		FMTTM	8/21/08	1/31/09
	GCA	5/30/08	5/09		DinoAliv	8/8/08	2/8/09		GCA	5/23/08	5/09
	CDS	1/3/09	4/19/09		DS3D	6/1/08	5/31/09	Houston MNS	ITD	1/5/09	5/21/09
Cincinnati MC	DarkKnig	1/23/09	3/09	Fresno Reg	Mummies	8/8/08	2/8/09		Madagasc	11/26/08	1/09
	DTESS	12/12/08	2/09		RATW	1/10/09	2/15/09		DarkKnig	1/23/09	3/09
	Cincinnati NA	DTESS	12/12/08		DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	Cleveland	MOTGL	7/21/08	Galveston	DTESS	12/12/08	2/09	Hutchinson	GCA	5/7/08	4/09
Cocoa	LivingSe	2/1/08	1/30/09		DinoAliv	6/6/07	5/25/09		HappyFee	11/28/08	1/1/09
	DarkKnig	1/23/09	3/09		GCA	4/9/08	3/09		WildOcea	11/26/08	6/30/09
	DTESS	12/24/08	2/09	Garden City	LBC	11/21/08	1/30/09	Indianapolis Imx	DarkKnig	1/23/09	3/09
Colleyville	DarkKnig	1/23/09	3/09		WildOcea	5/23/08	5/23/09		FON	8/1/08	7/31/09
	DTESS	12/12/08	2/09		DarkKnig	1/23/09	3/09		SA	8/1/08	7/31/09
	DTESS	12/12/08	2/09	Houston Reg	DTESS	12/12/08	2/09	Indianapolis Ker	DarkKnig	1/23/09	3/09
Columbia AMC	DarkKnig	1/23/09	3/09		FightPil	12/10/04	10/15/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09		FMTTM	8/8/08	6/30/09		Madagasc	12/10/08	1/09
	DTESS	12/12/08	2/09	Irvine Reg	LBC	11/15/08	1/6/09	Jackson MS	DarkKnig	1/23/09	3/09
Columbus AMC	DarkKnig	1/23/09	3/09		SpaceSta	1/1/09	6/30/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09		DinoAliv	1/20/09	6/20/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09	Garza Garcia	SeaMonst	9/4/08	3/4/09	Jacksonville AMC	DinoAliv	1/7/08	5/30/09
Columbus COSI	FMTTM	8/22/08	2/21/09		SVTS	11/14/08	1/14/09		Pulse	10/14/08	4/26/09
	WildOcea	1/7/09	5/30/09		GCA	9/26/08	9/25/09		DarkKnig	1/23/09	3/09
	SpaceSta	8/1/07	7/31/09	Gatineau	Mummies	12/18/08	5/3/09	Jersey City	DTESS	12/12/08	2/09
Coomera	SeaMonst	3/12/08	2/28/09		DinoAliv	5/2/08	5/2/09		FMTTM	10/1/08	3/31/09
	FightPil	2/3/05	10/31/09		DS3D	8/20/07	9/19/09		PolarExp	11/28/08	1/3/09
	DTESS	12/12/08	2/09	Glasgow	DTESS	12/17/08	2/09		SeaMonst	7/1/08	6/30/09
Council Bluffs Ker	DTESS	12/12/08	2/09		SVTS	12/1/08	1/09	Kansas City AMC	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09	Gloucester Cpx	DTESS	12/12/08	2/09		D&W3D	9/5/08	3/31/09
	DTESS	12/12/08	2/09		Bugs	11/16/08	1/18/09	Kansas City Sci	FMTTM	9/6/08	5/28/09
Dallas Cmk	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		CDS	1/1/09	6/30/09
	DTESS	12/17/08	2/09	Grand Blanc NCG	DTESS	12/12/08	2/09		WATE	6/1/97	
	JIAC	10/20/08	3/6/09		GC	11/1/99	12/09	Kaohsiung	D&W3D	6/13/08	3/31/09
	DarkKnig	1/23/09	3/09		Bugs	5/31/08			FMTTM	10/30/08	9/30/09
Dallas MNS	GCA	4/9/08	3/09	Grand Canyon DCI	DarkKnig	1/23/09	3/09		OW3D	1/15/09	12/31/09
	Madagasc	12/17/08			DTESS	12/12/08	2/09	Katowice CC	SVTS	12/28/08	1/09
	MOTN	8/15/08	1/9/09		DTESS	12/12/08	2/09		ITD	4/1/08	7/31/09
	DS3D	6/13/07	5/09	Grand Rapids Cel	Madagasc	12/4/08	1/09		SpaceSta	4/1/08	3/31/09
Dayton	FightPil	12/3/04	10/15/09		DTESS	12/12/08	2/09	Kiev KT	SVTS	12/12/08	3/09
	SU	9/30/08	9/30/09	Greenwich Ode	DarkKnig	1/23/09	3/09				
	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09				
	DinoAliv	4/4/07	3/31/09	Guadalajara Cpl	DTESS	12/12/08	2/09				
Dearborn	L&C	9/26/08	9/26/09		DarkKnig	1/23/09	3/09				
	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09				
	DTESS	12/12/08	2/09		Madagasc	12/4/08	1/09				
Deer Park Reg	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09				
	DarkKnig	1/23/09	3/09								
	DTESS	12/12/08	2/09								
	DarkKnig	1/23/09	3/09								
Denver CC Reg	DarkKnig	1/23/09	3/09								

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Killeen	Alaska	11/7/08	5/6/09		Madagasc	11/29/08	1/09		L&C	11/19/08	
	VOTDS	8/1/08	2/1/09	Manila	DTES	12/12/08	2/09	Norwalk	DarkKnig	1/23/09	3/09
King of Prussia Reg	DarkKnig	1/23/09	3/09		SeaMonst	11/1/08	3/31/09		GCA	10/10/08	6/18/09
	DTES	12/12/08	2/09	McMinnville	CDS	3/21/07	3/31/09		LBC	11/24/08	1/4/09
Knoxville Reg	DarkKnig	1/23/09	3/09		FightPil	3/21/07	3/14/09		Madagasc	12/19/08	
	DTES	12/12/08	2/09		PolarExp	11/21/08	1/4/09		MJTMM	1/16/09	6/18/09
Kofu	MagDes	1/17/09	4/5/09		RATW	1/5/09	6/09	Nuremberg	MOTN	7/1/08	6/30/09
Krakow CC	D&W3D	6/13/08	3/31/09	Melbourne HCL	DTES	12/08	2/09		D&W3D	3/13/08	3/31/09
	FMTTM	10/30/08	9/30/09	Melbourne MV	AfricAdv	2/14/08	2/13/09		DS3D	11/15/07	11/14/09
	OW3D	5/18/07	3/31/09		BP	7/28/08	7/27/09		OW3D	7/29/04	3/31/09
	SVTS	11/28/08	1/09		Bugs	6/5/08			WildOcea	1/15/09	6/30/09
KSC 2	MagDes	9/23/05			DS3D	4/13/06	2/28/09	Oklahoma City	FMTTM	11/6/08	1/09
Kurashiki	DinoAliv	7/8/08	1/11/09		DTES	12/08	2/09		GCA	3/18/08	3/09
Kuwait City	FMTTM	10/1/08	9/30/09		FMTTM	9/12/08	9/10/09	Olathe AMC	DarkKnig	1/23/09	3/09
	FOK	4/17/00	4/09		GCA	1/3/09			DTES	12/12/08	2/09
	HumanBod	1/09	12/09	Memphis Pink	HOTB	8/12/08	5/25/09		D&W3D	2/15/08	3/31/09
	Mummie3D	6/19/08	6/12/09		LivingSe	8/12/08	5/25/09		LBC	11/21/08	1/4/09
	SeaMonst	12/7/08	6/6/09		Mummies	11/15/08	11/13/09		WildOcea	3/21/08	3/21/09
Lacey Reg	DarkKnig	1/23/09	3/09		SeaMonst	6/28/08	2/6/09	Ontario Reg	DarkKnig	1/23/09	3/09
	DTES	12/12/08	2/09	Mesa DT	DarkKnig	1/23/09	3/09		DTES	12/12/08	2/09
Langley Cpx	DarkKnig	1/23/09	3/09		DTES	12/12/08	2/09	Orange Park AMC	DarkKnig	1/23/09	3/09
	DTES	12/12/08	2/09	Mexicali	FMTTM	12/20/08	6/20/09		DTES	12/12/08	2/09
Lansing Cel	DarkKnig	1/23/09	3/09		SVTS	11/10/08	1/17/09	Orlando P Reg	DarkKnig	1/23/09	3/09
	DTES	12/12/08	2/09	Mexico City Pap	LBC	12/1/08	1/31/09		DTES	12/12/08	2/09
Las Palmas	Amazon	4/4/08	4/3/09		SeaMonst	5/13/08	1/12/09	Orlando SC	GCA	1/9/09	6/7/09
Las Vegas Bre	DarkKnig	1/23/09	3/09	Mexico City Per Cpl	DTES	12/12/08	2/09		SeaMonst	6/20/08	2/28/09
	DTES	12/12/08	2/09	Mexico City Uni Cpl	DTES	12/12/08	2/09	Osaka Sci	SeaMonst	6/1/08	5/30/09
Las Vegas RR Reg	DarkKnig	1/23/09	3/09	Milwaukee	GCA	3/21/08	3/09	Osaka Sun	DS3D	9/1/06	7/31/09
	DTES	12/12/08	2/09		MOTGL	6/13/08	3/19/09		Mummies	9/2/08	3/6/09
Las Vegas SA Reg	DarkKnig	1/23/09	3/09		SeaMonst	1/5/09	10/1/09	Oulu	Mummies	1/10/09	6/12/09
	DTES	12/12/08	2/09	Mississauga Cpx	DarkKnig	1/23/09	3/09	Paris Gau	DTES	12/12/08	2/09
Lehi	AfricAdv	10/17/08	10/16/09		DTES	12/12/08	2/09	Paris Geo	Alps	5/1/08	4/30/09
	WildOcea	6/6/08	6/30/09	Mobile	FMTTM	8/8/08	2/7/09		D&W3D	1/14/09	2/2/09
Leon Exp	Cyberwor	1/9/09	2/3/09		GCA	1/9/09	6/7/09		DinoAliv	1/1/09	2/1/09
	FMTTM	12/1/08	5/31/09	Monterey CA	SVTS	11/28/08	1/4/09		DS3D	4/1/07	6/30/09
Lincolnshire Reg	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		HOTB	1/16/08	1/15/09
	DTES	12/12/08	2/09	Monterrey Cpl	Sharks3D	1/5/09	6/30/09		Mummie3D	1/1/09	6/30/09
Little Rock AEC	AJ	10/10/08	1/31/09	Montreal Cpx	DTES	12/12/08	2/09		SeaMonst	3/19/08	3/19/09
Little Rock DT	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09		WildOcea	1/1/09	2/1/09
	DTES	12/12/08	2/09	Montreal SC	DTES	12/12/08	2/09	Parker	AEK	11/1/08	5/1/09
Loch Lomond	LOLL	7/24/02			FMTTM	9/30/08	1/6/09		Bugs	8/2/08	
Lodz CC	D&W3D	6/13/08	3/31/09		GCA	4/23/08	4/09	Penrith	MOE	3/20/08	3/20/09
	DS3D	2/15/08	2/14/09		SVTS	11/3/08	1/5/09		Rheged	7/1/00	
	FMTTM	10/30/08	9/30/09		WildOcea	9/10/08	4/30/09	Pensacola	FightPil	4/10/07	10/31/09
London BFI	DTES	12/17/08	2/09	Moscow Nes	D&W3D	6/10/08	3/31/09		GCA	12/31/08	
	FMTTM	10/3/08	10/2/09		DS3D	5/31/06	5/31/09		MOF	11/8/96	
	Madagasc	11/29/08	1/09		FMTTM	8/22/08	8/21/09	Perth HCL	DTES	12/08	2/09
	SeaMonst	12/07	10/09		Mummie3D	12/10/08	6/12/09	Philadelphia	DarkKnig	1/23/09	3/09
London SM	DinoAliv	5/25/07	5/25/09		SeaMonst	2/27/08	2/27/09		DTES	12/12/08	2/09
	DS3D	10/26/07	3/2/09		SVTS	12/18/08	1/09		GCA	7/11/08	7/09
	FMTTM	10/3/08	10/2/09	Mumbai	CTPA	9/15/08	4/14/09		MysticInd	1/14/08	3/15/09
	Mummie3D	3/21/08	3/21/09	Myrtle Beach DCI	GCA	4/9/08	3/09		WTW	10/06	12/09
	SeaMonst	10/26/07	10/20/09		HOTB	8/19/08	8/18/09	Phoenix AMC	DarkKnig	1/23/09	3/09
	Sharks3D	10/27/07			SeaMonst	4/9/08	2/1/09		DTES	12/12/08	2/09
Los Angeles CC AMC	DarkKnig	1/23/09	3/09		SVTS	11/28/08	2/09	Phoenix ASC	GCA	4/9/08	3/09
	DTES	12/12/08	2/09	Nagasaki SM	FON	12/21/08	3/31/09	Pittsburgh CSC	Alps	6/6/08	6/30/09
Los Angeles CSC	WildOcea	8/15/08		Nanchang	FON	12/1/08	3/31/09		CRA	3/1/08	6/1/09
Los Angeles NA	DarkKnig	1/23/09	3/09		L&C	5/1/08			L&C	1/09	5/09
	DTES	12/12/08	2/09	Nanjing YSTC	ITD	2/1/08	1/31/09		Mummies	8/29/08	8/29/09
Los Angeles UC AMC	DarkKnig	1/23/09	3/09		MagDes	12/15/08	12/14/09		SA	6/1/08	6/30/09
	DTES	12/12/08	2/09		SOLOE	2/1/08	1/31/09	Poitiers Imax 3D	WildOcea	6/13/08	6/13/09
Louisville NA	DarkKnig	1/23/09	3/09		SVTS	12/15/08	1/09		DS3D	2/1/07	1/31/10
	DTES	12/12/08	2/09	Nashville Reg	DarkKnig	1/23/09	3/09		WOC	2/1/08	2/28/09
Louisville SC	Animalop	11/19/08			DTES	12/12/08	2/09	Portage GQT	DarkKnig	1/23/09	3/09
	Dolphins	5/24/08	5/23/09	Natick JF	DarkKnig	1/23/09	3/09		DTES	12/12/08	2/09
	GCA	11/28/08	11/27/09		DTES	12/12/08	2/09	Portland OMSI	GCA	3/21/08	3/09
	LBC	11/15/08	1/6/09	New Delhi ICC	ND				WildOcea	9/26/08	4/30/09
Lubbock	Animalop	11/14/08	11/3/09	New Orleans	D&W3D	3/14/08	3/31/09	Poznan CC	Bugs	9/21/07	
	GCA	6/6/08	6/09		DarkKnig	1/23/09	3/09		D&W3D	6/13/08	3/31/09
	LBC	11/15/08	1/5/09		SVTS	11/14/08	1/4/09		FMTTM	10/30/08	9/30/09
	Mummies	10/10/08	4/10/09		WildOcea	1/9/09	12/31/09	Prague CC	SVTS	11/15/08	1/09
	SeaMonst	1/23/09	1/23/10	New Rochelle Reg	DarkKnig	1/23/09	3/09		FMTTM	1/8/09	1/7/10
Lucerne	AEK	9/1/08	3/1/09		DTES	12/12/08	2/09		OW3D	1/19/08	3/31/09
	DS3D	9/1/07	3/1/09	New York AMNH	DTES	5/18/07	5/1/09		SVTS	12/4/08	1/09
	FMTTM	12/1/08	11/30/09		WildOcea	1/15/09	6/30/09	Providence Imx	DTES	12/12/08	
	GCA	6/27/08	6/09	New York Emp AMC	DarkKnig	1/23/09	3/09	Providence NA	DarkKnig	1/23/09	3/09
Madrid	ALBT	3/5/08	3/5/09		DTES	12/12/08	2/09		DTES	12/12/08	2/09
	Alps	9/15/08	9/14/09	New York KB AMC	DTES	12/12/08		Quebec	AfricAdv	5/16/08	5/15/09
	Everest	7/1/08	12/31/09	New York LS AMC	DarkKnig	1/23/09	3/09		D&W3D	1/31/09	12/31/09
	SeaMonst	10/16/08	10/16/09		DTES	12/12/08	2/09		DarkKnig	1/23/09	3/09
Malaga Yel	DS3D	2/1/08	1/31/09	Niagara Can DCI	Niagara	7/1/86			FMTTM	1/19/09	1/18/10
Manchester NA	DarkKnig	1/23/09	3/09	Niagara NY DCI	Niagara	5/1/07			SeaMonst	6/15/08	5/30/09
	DTES	12/12/08	2/09	Noblesville GQT	DarkKnig	1/23/09	3/09		SVTS	11/21/08	1/15/09
Manchester Ode	DTES	12/12/08	2/09		DTES	12/12/08	2/09	Raleigh	Bugs	5/1/08	1/09

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
	DarkKnig	1/23/09	3/09		SVTS	12/20/08	1/09	Toronto Cpx	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09		DS3D	7/1/08	6/30/09		DTESS	12/12/08	2/09
	GCA	4/9/08	3/09	Shanghai STM 3D	FON	3/1/08	2/09	Toronto OSC	Alps	12/15/08	
	GP	1/6/09	6/09	Shijiazhuang	L&C	12/1/08	3/31/09		DS3D	1/25/08	1/17/09
	PolarExp	11/28/08	1/09		OO	2/1/08	2/1/10		LBC	11/15/08	1/6/09
Reading JF	WildOcea	7/4/08	1/31/09	Shreveport	Animalop	9/13/08	9/12/09		MOTGL	5/9/08	12/31/09
	DarkKnig	1/23/09	3/09		GCA	6/14/08	6/09	Torrance AMC	DarkKnig	1/23/09	3/09
Reading RCT	DTESS	12/12/08	2/09		SC	1/2/09	12/31/09		DTESS	12/12/08	2/09
	DarkKnig	1/23/09	3/09		SVTS	11/22/08	1/2/09	Torreon Mar	SeaMonst	9/25/08	2/25/09
	DS3D	11/2/08	6/30/09	Simi Valley Reg	DarkKnig	1/23/09	3/09	Toulouse	DIS	2/5/07	1/4/09
	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09		SpaceSta	5/10/05	1/09
	SpaceSta	11/1/08	6/09	Singapore DC	FMTTM	12/1/08	1/31/09	Townsville	AEK	6/28/08	6/27/09
Regina	GCA	3/14/08	3/09		SpaceEle	1/1/09	4/30/09		DS3D	7/17/06	7/6/09
	Roar	10/10/08	10/10/09	Singapore SC	Alps	11/1/08	5/1/09		SVTS	12/8/08	1/14/09
	Sharks3D	7/1/08	3/31/09		GCA	5/1/08	4/09	Toyohashi	DinoAliv	11/29/08	3/31/09
	WTW	2/8/08	2/09		WildOcea	9/1/08	2/28/09	Tukwila AMC	DarkKnig	1/23/09	3/09
Reno Fleisch	Alps	1/18/08	3/1/09	Sinsheim	D&W3D	3/13/08	3/31/09		DTESS	12/12/08	2/09
Riccione	ITD	3/8/08	3/1/10		GCA	6/1/08	5/09	Tulsa Cmk	DarkKnig	1/23/09	3/09
Richmond Cpx	DarkKnig	1/23/09	3/09	Sofia CC	Bugs	9/21/07			DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09		SeaMonst	12/08	12/09	Valencia Spn	DinoAliv	9/15/08	2/15/09
Richmond SMV	DTESS	12/12/08	1/22/09		Sharks3D	2/1/08	3/31/09		DS3D	7/1/08	6/30/09
	GP	1/1/08	1/4/09		SVTS	12/5/08	1/09	Vancouver Imx	DarkKnig	1/23/09	3/09
Rochester Cmk	D&W3D	10/10/08	3/31/09	Speyer Dome	MagDes	10/3/08	4/3/09		SVTS	11/28/08	1/1/09
	DarkKnig	1/23/09	3/09	Speyer Imax	FMTTM	12/18/08	12/17/09		WildOcea	10/12/08	3/30/09
	DTESS	12/12/08	2/09	Spokane	Bugs	9/21/06		Vancouver TWS	GCA	4/9/08	3/09
	DinoAliv	9/15/08	3/31/09		DarkKnig	1/23/09	3/09		JIAC	12/5/08	3/12/09
Rochester MSC	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09		LBC	12/1/08	4/6/09
Sacramento Imx	DTESS	1/2/09			FON	8/20/04			RovMars	1/7/09	
	GCA	4/9/08	3/09		HumanBod	1/09	12/09	Victoria DCI	Alps	9/12/08	3/11/09
	WildOcea	11/1/08	3/19/09	Sterling Heights AMC	DarkKnig	1/23/09	3/09		OO	1/16/09	4/16/09
Saint Augustine	Bugs	9/28/08	5/31/09		DTESS	12/12/08	2/09	Virginia Beach AMC	DarkKnig	1/23/09	3/09
	DarkKnig	1/23/09	3/09	Stockholm	DinoAliv	5/08	5/09		DTESS	12/12/08	2/09
	Everest	3/14/08	1/31/09		DS3D	5/11/07	2/15/09	Virginia Beach AMSC	D&W3D	2/20/08	3/31/09
	GCA	3/14/08	3/09		Mummies	5/08	5/09	Vulcania	Vulcania	2/22/02	
	L&C	4/18/07		Stockton Reg	SeaMonst	5/16/08	5/16/09	Warner Robins	ToFly	7/92	
Saint Louis Arch	WildOcea	9/10/08	3/31/09		DarkKnig	1/23/09	3/09	Warsaw CC	D&W3D	6/13/08	3/31/09
Saint Louis SC	L&C	1/2/08	1/5/09		DTESS	12/12/08	2/09		FMTTM	10/30/08	9/30/09
	Alps	3/12/08	3/1/09	Sudbury	GCA	9/2/08	9/09		SVTS	11/28/08	1/09
	MOTGL	9/19/08	9/19/09		MOTGL	5/5/08		Washington NASM	3DSun	3/6/08	1/31/09
	Sharks3D	10/23/08	3/31/09	Sugar Land AMC	DarkKnig	1/23/09	3/09		FightPil	3/11/05	10/09
	SVTS	11/28/08	1/4/09		DTESS	12/12/08	2/09		ToFly	7/1/76	
Saint Louis Weh	DarkKnig	1/23/09	3/09	Sydney HCL	DTESS	12/08	2/09	Washington MNMH	DarkKnig	1/23/09	3/09
	DTESS	12/12/08	2/09	Sydney WBS	AfricAdv	2/20/08	2/13/09		DS3D	9/26/08	10/31/09
Saint Michael Cmg	DTESS	12/12/08			CV	4/1/08	3/31/09	West Nyack Imx	DarkKnig	1/23/09	3/09
Saint Paul	DOL	3/7/08	4/6/09		D&W3D	3/13/08	3/31/09		DTESS	12/12/08	2/09
	GCA	1/1/09	12/09		DS3D	5/25/06	5/24/09	West Palm Beach Muv	DarkKnig	1/23/09	3/09
	MOTGL	9/12/08	1/8/09		SVTS	11/6/08	2/09		DTESS	12/12/08	2/09
Saint Petersburg Muv	DarkKnig	1/23/09	3/09	Syracuse	MysticInd	9/20/08	4/30/09		SM3	9/14/07	9/22
	DTESS	12/12/08	2/09		OO	2/15/08	2/14/09	Westminster AMC	DarkKnig	1/23/09	3/09
Saint Petersburg NA	Cyberwor	8/20/08	2/19/09	Taichung ST	DinoAliv	6/1/08	6/1/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09		WildOcea	12/20/08	12/31/09	White Plains NA	DarkKnig	1/23/09	3/09
	SpaceSta	9/5/08	9/4/09	Taipei AM	DIS	1/1/09	6/30/09		DTESS	12/12/08	2/09
	SVTS	11/6/08	2/09		GCA	9/28/08	9/27/09	Williamsville Reg	DarkKnig	1/23/09	3/09
Salt Lake City CP	DS3D	3/3/06	3/2/09	Taipei WVC	DTESS	12/08	2/09		DTESS	12/12/08	2/09
	FMTTM	8/8/08	2/7/09	Tallahassee	DarkKnig	1/23/09	3/09	Wimbledon Ode	DTESS	12/12/08	2/09
	SVTS	11/28/08	1/15/09		HumanBod	1/2/09			Madagasc	12/10/08	1/09
San Antonio 2D	Alamo				SeaMonst	1/1/09	6/30/09	Winnipeg	AfricAdv	10/10/08	10/9/09
San Antonio 3D	Mummie3D	3/14/08	3/14/09		SVTS	11/28/08	1/1/09		DarkKnig	1/23/09	3/09
San Antonio San	DarkKnig	1/23/09	3/09	Tampa AMC	DarkKnig	1/23/09	3/09		GCA	5/1/08	3/09
	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09		Madagasc	12/19/08	
San Diego NHM	GCA	3/14/08	3/09	Tampa Cha	Bugs	8/8/08	9/1/09		SVTS	11/28/08	1/6/09
	OO	3/31/01	12/09		DarkKnig	1/23/09	3/09	Woodbridge AMC	DarkKnig	1/23/09	3/09
San Diego Reg	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09	Tampa MOSI	Animalop	12/5/08	12/4/09	Woodbridge Cpx	DarkKnig	1/23/09	3/09
San Diego RHF	Animalop	12/13/08	3/09		DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	VanGogh	12/13/08	3/09		Extreme	11/14/08		Woodridge Cmk	D&W3D	10/10/08	3/31/09
	WildOcea	12/13/08	5/09		FMTTM	8/8/08	2/15/09		DarkKnig	1/23/09	3/09
San Francisco AMC	DarkKnig	1/23/09	3/09		GCA	5/2/08	5/09		DTESS	12/12/08	2/09
	DTESS	12/12/08	2/09	Tarentum Cmk	Madagasc	12/15/08	2/09	Xalapa	Bugs	8/23/08	2/27/09
San Jose AMC	DarkKnig	1/23/09	3/09		DarkKnig	1/23/09	3/09	Yellowstone	L&C	6/15/02	
	DTESS	12/12/08	2/09		DTESS	12/12/08	2/09	Ypsilanti NA	DarkKnig	1/23/09	3/09
San Jose Tech	GCA	1/16/09		Tempe Imx	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09
	SeaMonst	4/4/08	3/31/09		GCA	3/21/08	3/09	Zion	ZionCany	5/24/94	
San Simeon DCI	HCBTD	8/17/96		Tigard Reg	DarkKnig	1/23/09	3/09				
Sandy	DarkKnig	1/23/09	3/09		DTESS	12/12/08	2/09				
	DTESS	12/12/08	2/09	Tijuana	Alps	8/1/08	9/1/09				
Santa Clara AMC	DTESS	12/12/08	2/09		Bugs	10/30/06					
Schenectady	SeaMonst	8/1/08	7/31/09		CTPA	10/1/08	2/28/09				
Seattle PSC 1	MOTN	10/1/08	9/15/09		LBC	11/15/08	1/15/09				
Seattle PSC 2	DarkKnig	1/23/09	3/09		Mummies	9/1/08	3/31/09				
	DinoAliv	9/27/08	3/31/09		SVTS	11/15/08	1/09				
	DTESS	12/17/08	2/09	Tomball San	DarkKnig	1/23/09	3/09				
	GCA	4/9/08	3/09		DTESS	12/12/08	2/09				
Seoul IPM CGV	DTESS	12/08	2/09	Tondabayashi	MagDes	10/25/08	4/4/09				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
300	300: The IMAX Experience	2007	WB	OpenSeas	Open Season: An IMAX 3D Experience	2006	3D
3DSun	3D Sun	2008	K2	OrigLife	Origins of Life	2001	SPE
ABVI	Astro Boy versus IGZA	2005	SAR	OW3D	Ocean Wonderland 3D	2003	3D
AEK	Africa's Elephant Kingdom	1998	IMAX	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AfricAdv	African Adventure 3D	2007	nWP	PolarExp	Polar Express: An IMAX 3D Experience, The	2004	3D
AIA3D	Adventures in Animation 3D	2004	BFI	Poseidon	Poseidon: The IMAX Experience	2006	WB
AIWC	Adventures in Wild California	2000	MFF	Pulse	Pulse: A Stomp Odyssey	2002	GSF
AJ	Amazing Journeys	1999	HMNS	RATW	Ride Around the World	2006	GSF
Alamo	Alamo: The Price of Freedom	1988	MFF	Rheged	Rheged: The Lost Kingdom	2000	unk
Alaska	Alaska: Spirit of the Wild	1997	HMNS	Roar	Roar: Lions of the Kalahari	2003	NGD
ALBT	Australia: Land Beyond Time	2002	HMNS	Robots	Robots: The IMAX Experience	2005	FOX
AlienAdv	Alien Adventure	1999	3D	RovMars	Roving Mars	2006	BVP
AllAcces	All Access	2001	IMAX	S&R	Siegfried and Roy: The Magic Box	1999	3D
Alps	Alps: Giants of Nature, The	2007	MFF	SAA	Shackleton's Antarctic Adventure	2001	NGD
Amazon	Amazon	1997	MFF	SacrPlan	Sacred Planet	2004	BVP
Animal3D	Animalopolis 3D	2008	3D	SAL	Shine A Light: The IMAX Experience	2008	PPC
Animalop	Animalopolis	2008	3D	SC	Storm Chasers	1995	MFF
AntBully	Ant Bully: An IMAX 3D Experience, The	2006	3D	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
AOTD	Aliens of the Deep	2005	3D	Sharks3D	Sharks 3D	2004	3D
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SI	Survival Island	1995	3D
AR	Adrenaline Rush	2002	SHE	Skydance	Skydance	2002	BFI
BATB	Beauty and the Beast	2002	BVP	SM2	Spider-Man 2: The IMAX Experience	2004	SPE
BB	Batman Begins: The IMAX Experience	2005	WB	SM3	Spider-Man 3: The IMAX Experience	2007	SPE
Bears	Bears	2001	PCI	Solarmax	Solarmax	2000	MSI
Beowulf	Beowulf: An IMAX 3D Experience	2007	3D	SOLOE	Secret of Life on Earth, The	1996	IMAX
BP	Blue Planet	1990	IMAX	SOSPI	SOS Planet	2002	3D
Bugs	Bugs!	2003	3D	SpaceEle	Space Elevator	2007	unk
CATCF	Charlie and the Chocolate Factory	2005	WB	SpaceSta	Space Station	2002	3D
CDS	Cirque du Soleil: Journey of Man	1999	3D	SpeedRac	Speed Racer: The IMAX Experience	2008	WB
ChanJian	Chang Jiang: The Great River of China	1999	DTI	STTM	Ski to the Max	2000	WB
CM	Country Music: The Spirit of America	2003	GSF	SU	Straight Up: Helicopters in Action	2002	SKF
CRA	Coral Reef Adventure	2003	MFF	SuperRet	Superman Returns: An IMAX 3D Experience	2006	3D
CTPA	China: The Panda Adventure	2001	IMAX	SVTS	Santa Vs. The Snowman	2002	3D
CV	Cosmic Voyage	1996	IMAX	SWC	Spiderwick Chronicles: The IMAX Experience, The	2008	PPC
Cyberwor	Cyberworld 3D	2000	3D	SWII	Star Wars Episode II: The IMAX Experience	2002	FOX
D&W3D	Dolphins & Whales 3D	2008	3D	Sydney	Sydney: Story of a City	1999	TBS
DarkKnig	Dark Knight: The IMAX Experience, The	2008	WB	Texas	Texas: The Big Picture	2003	TSHM
DinoAliv	Dinosaurs Alive	2007	3D	ToFly	To Fly!	1976	MFF
DinoGOP	Dinosaurs 3D: Giants of Patagonia	2007	3D	TopSpeed	Top Speed	2003	MFF
DIS	Destiny in Space	1993	IMAX	TOTG	Treasure of the Gods: Zion Canyon (aka ZC)	2005	BFI
DOL	Dance of Life	1984	MFF	TP	Treasure Planet	2002	BVP
Dolphins	Dolphins	2000	MFF	Transfor	Transformers: The IMAX Experience	2007	PPC
DS3D	Deep Sea 3D	2006	3D	Trex	T-Rex: Back to the Cretaceous	1998	3D
DESS	Day the Earth Stood Still, The: The IMAX Experience	2008	3D	TRF	Tropical Rain Forest	1992	SMM
E3D	Encounter in the Third Dimension	1999	3D	TTL	To The Limit	1989	MFF
EagleEye	Eagle Eye: The IMAX Experience	2008	DW	U23D	U2 3D	2008	3D
Everest	Everest	1998	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	3D
Extreme	Extreme	1999	GSF	Ultimate X	Ultimate X	2002	BVP
Fantasia	Fantasia/2000	2000	BVP	VanGogh	Van Gogh: Brush with Genius	2009	MFF
FightPil	Fighter Pilot: Operation Red Flag	2008	3D	Vendetta	V For Vendetta: The IMAX Experience	2006	WB
FMTTM	Fly Me to the Moon	1992	K2	Vikings	Vikings	2004	SHE
FOK	Fires of Kuwait	1992	IMAX	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FON	Forces of Nature	2004	NGD	WAMnv	Water and Man (new ver.)	2000	XL
Galapago	Galapagos	1999	3D	WATE	Wild Australia: The Edge	1997	MSI
GC	Grand Canyon: The Hidden Secrets	1985	NGD	Whales	Whales	1996	NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	Wildfire	Wildfire: Feel the Heat	1999	PCI
GE999	Galaxy Express 999	2007	TAC	WildOcea	Wild Ocean	2008	3D
GF	Gold Fever	1999	SKF	WOC	Wings of Courage	1994	3D
GOTA	Ghosts of the Abyss	2003	3D	Wolves	Wolves	1999	PCI
GP	Greatest Places, The	1998	SMM	WS3D	Wild Safari 3D	2005	3D
GreatNor	Great North	2000	BFI	WTW	Wired to Win	2005	NGD
Greece	Greece: Secrets of the Past	2006	MFF	YBS	Young Black Stallion, The	2003	BVP
HappyFee	Happy Feet: The IMAX Experience	2006	WB	ZionCany	Zion Canyon (aka TOTG)	1994	BFI
HaunCst	Haunted Castle	2001	3D				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
Horses	Horses: The Story of Equus	2002	IMAX				
HOTB	Hurricane on the Bayou	2006	MFF				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
HPOOTP	Harry Potter and the Order of the Phoenix	2007	WB				
HPPOA	Harry Potter and the Prisoner of Azkaban	2004	WB				
HumanBod	Human Body, The	2001	NGD				
IAmLegen	I Am Legend: The IMAX Experience	2007	WB				
India	India: Kingdom of the Tiger	2002	PCI				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1984	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
KFP	Kung Fu Panda: The IMAX Experience	2008	PPC				
Kilimanj	Kilimanjaro	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LBC	Light Before Christmas, The	2008	CGI				
LionKing	Lion King, The	2002	BVP				
Lions3D	Lions 3D: Roar of the Kalahari	2007	3D				
LivingSe	Living Sea, The	1994	MFF				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LOTF	Legend of the Forest: Special Edition	2003	BFI				
LW	Lost Worlds: Life in the Balance	2001	PCI				
M3D	Misadventures in 3D	2003	3D				
Madagasc	Madagascar: Escape 2 Africa, The IMAX Experience	2008	PPC				
MagDes	Magnificent Desolation	2005	3D				
MatrxRel	Matrix Reloaded: The IMAX Experience, The	2003	WB				
MatrxRev	Matrix Revolutions: The IMAX Experience, The	2003	WB				
MJTTM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight, The	1997	MFF				
MOTGL	Mysteries of the Great Lakes	2008	SN				
MOTN	Mystery of the Nile	2005	GSF				
Mummie3D	Mummies 3D	2008	3D				
Mummies	Mummies: Secrets of the Pharaohs	2007	GSF				
MWH	Majestic White Horses, The	2001	GSF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D				
NATM	Night at the Museum: The IMAX Experience	2006	FOX				
Niagara	Niagara: Miracles, Myths, and Magic	1987	NGD				
Nsync	'N Sync: Bigger than Live	2001	NMF				
OG	Olympic Glory	1999	PTAS				
OM	Ocean Men	2001	NGD				
OMATS	Old Man and the Sea, The	1999	GSF				
OO	Ocean Oasis	2000	SFI				

January 2009 Bookings Count

#	Film	#	Film	#	Film	#	Film
155	DTESS	5	HumanBod	2	RovMars	1	Rheged
144	DarkKnig	5	MOTN	2	SI	1	SC
54	GCA	5	Mummie3D	2	ToFly	1	SM3
38	SVTS	5	OO	2	Trex	1	SOLOE
35	FMTTM	4	AEK	2	U23D	1	SpaceEle
34	SeaMonst	4	ITD	1	3DSun	1	SU
29	DS3D	4	OW3D	1	AIASD	1	TRF
27	WildOcea	4	WTW	1	AJ	1	TTL
23	D&W3D	3	CRA	1	Alamo	1	VanGogh
20	DinoAliv	3	Everest	1	Alaska	1	VOTDS
16	LBC	3	GP	1	ALBT	1	Vulcania
13	Alps	3	JIAC	1	Amazon	1	WATE
13	Bugs	3	LivingSe	1	Bears	1	Whales
13	Madagasc	3	MysticInd	1	CV	1	WOC
12	FON	3	PolarExp	1	DOL	1	WS3D
12	Mummies	3	Roar	1	Extreme	1	ZionCany
9	L&C	3	SAA	1	FOK		
8	Sharks3D	2	AlienAdv	1	GC		
8	SpaceSta	2	BP	1	Greece		
7	AfricAdv	2	CTPA	1	HappyFee		
7	FightPil	2	DIS	1	HCBTD		
7	MOTGL	2	Dolphins	1	LOLL		
6	MagDes	2	Galapago	1	MJTTM		
5	Animalop	2	JGWC	1	MOF		
5	CDS	2	MOE	1	ND		
5	Cyberwor	2	Niagara	1	Ozarks		
5	HOTB	2	RATW	1	Pulse		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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SHORTS

GSCA calls for board nominations

The **Giant Screen Cinema Association** is seeking nominations for its board of directors. Seven seats will be filled in an election to be conducted online between Feb. 9 and March 2. The results will be announced on March 9.

Nominees will be accepted in the following categories: production, distribution, commercial theaters, institutional theaters, and manufacturers/suppliers/other related businesses. Candidates must be members of the GSCA and meet criteria that are described on the association's Web site, www.giantscreencinema.com.

Nominations must be submitted by e-mail and should include a photo, the nominee's category, a short biography, and a statement of purpose. The deadline is Feb. 2.

The newly elected board members will take office at the board meeting that will precede the Film Expo in Los Angeles, March 17-18.

The seven directors whose terms are expiring are **Jonathan Barker** (SK Films), **Diane Carlson** (Pacific Science Center), **Mike Lutz** (MacGillivray Freeman Films), **Andrew Oran** (FotoKem), **Larry O'Reilly** (Larry O'Reilly Consulting), **B.J. Smith** (Cinemark USA), and **Phil Streather** (Principal Large Format).

Cosmosphere flooded in December

About a third of the basement level of the **Kansas Cosmosphere and Space Center** in Hutchinson, KS, was flooded in December when a water valve ruptured, pouring water in to the museum building. The German Gallery, curatorial offices and storage, the IT department, two classrooms, and portions of the Cold War Gallery were affected.

The leak began sometime during the night of Dec. 18, and was only discovered when the staff arrived the next morning. Work began immediately to move artifacts and documents, remove the water, and repair the leak. The space was dry in about a week and reopened to the public in two weeks. The damage, much of it related to electrical systems, was estimated at about \$120,000, but no artifacts were lost.

Science North converting to 3D

The IMAX theater at **Science North** in Sudbury, ON, Canada, will be closed through February while it is converted to 3D projection. The renovation will include new theater seats, plasma panels, and an overhaul of the projection booth. Half the cost of the CDN\$1.8 million (US\$1.44 million) upgrade was paid by the Northern Ontario Heritage Fund Corporation. The 206-seat theater opened in 1994.

The entire museum was closed Jan. 5-12 for scheduled annual maintenance.



Stockholm's dome theater, Cosmonova.

Cosmonova adds digital systems

Cosmonova, the 76-foot (23-meter) IMAX Dome theater at the **Swedish Museum of Natural History** in Stockholm, has upgraded its planetarium with a full-dome digital system, in addition to the partial-dome 3D digital projection capability it installed in May 2008. The new full-dome system consists of six color-matched DLP projectors, edge-blended to minimize visible seams, that are capable of showing real-time and pre-rendered content.

The 3D system projects an image about 56 feet (17 meters) wide on the front of

the dome using two Christie CP2000ZX projectors with 2K resolution and a total of 34,000 lumens. Viewers wear XpanD active stereo glasses.

The systems were installed by **Global Immersion**, based in West Sussex, UK

Proud American to re-open

Proud American, a tribute to American values that was shot in part on 15/70 film by producer/director **Fred Ashman**, will be re-released later this year. The 105-minute film had an abortive release last fall when funding for the marketing campaign dried up at the last minute. The 15/70 version was shown only at the conference of the **Giant Screen Cinema Association** in September, and the 35mm version played in 750 multiplexes for a couple of weeks.

Ashman tells *LF Examiner* that since then he has been working to put together new funding to re-release the movie to digital and IMAX theaters "with full advertising and media support in selected markets." He expects the film to be available in the second half of the year.

He adds that that a song from the film, "You Can Do Anything," will be performed by **Joni Sledge** at the inauguration of president **Barack Obama**, that "top-placed Democrats are embracing the film, and we have been asked to edit clips to run at selected inauguration ceremonies."

Duluth IMAX may close in 2011

Dan Russell, director of the **Duluth Entertainment Convention Center** in Duluth, MN, told a local newspaper that the center's IMAX Dome theater may be closed when the 15-year lease on the projection system ends in 2011. Opened in 1996, the 270-seat theater has not met attendance or revenue projections, losing \$200,000 since 2005. The convention center, which is operated by the state government, is looking at other possibilities for the 72-foot (23-meter) dome theater, including selling it to the multiplex theater that is housed in the facility. The space might also be used for a new Hockey Hall of Fame, according to Russell.

(see **SHORTS** on page 21)